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*music magazine*

July  
1941



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## PIANO SOLO

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|  |       |       |       |
|--|-------|-------|-------|
| 2273 Abraham Lincoln—The Civil War                                 | Blake | 2 1/2 | \$.30 |
| 13633 America.....Arr. Greenwald                                   | 2     | .25   |       |
| 2248 America (With Six Other Well-Known Melodies).....Arr. Nickaby | 1     | .50   |       |
| 15344 America (With The Star Spangled Banner).....Arr. Stultz      | 3     | .25   |       |
| 18840 America—Grand Triumphal March                                | Holls | 5     | .50   |

|   |       |     |  |
|---|-------|-----|--|
| 15262 America, Polonaise.....Moter              | 4     | .50 |  |
| 15374 America Aroused, March.....Schelling      | 4     | .50 |  |
| 14739 America First, Marche Militaire.....Holls | 2 1/2 | .25 |  |
| 16861 America Victorious, March.....Strickland  | 3 1/2 | .40 |  |
| 5561 American Folk Melodies.....Arr. Nickaby    | 1     | .50 |  |

|   |       |     |  |
|---|-------|-----|--|
| Old Black Joe; Lily Dale; Moses' in the Cold, Cold Ground; Dixie Land; Ben Holt; The Mocking Bird |       |     |  |
| OD Co. American Line March.....Baker  | 3 1/2 | .35 |  |
| 15344 American National Anthems, Arr. Stultz  | 3     | .25 |  |

|  |        |       |     |
|--|--------|-------|-----|
| The Star Spangled Banner and America       |        |       |     |
| 19112 American Patriotic Medley March      | Martin | 3     | .35 |
| 22863 American Scouts, March.....Oehmiller | 2      | .25   |     |
| 19556 American Supremacy, March.....Phelps | 3      | .35   |     |
| 22572 Andrew Jackson—The War of 1812       | Blake  | 2 1/2 | .30 |

|   |       |     |  |
|---|-------|-----|--|
| 14870 Army Guard, The, March.....Falcon                                   | 3     | .40 |  |
| 5677 Comrades in Arms, Two-Step.....Hoyes                                 | 3 1/2 | .50 |  |
| 22320 Crash On Artillery, Coat Artillery Marching Song.....Hewitt-Oshorne | 4     | .50 |  |
| 11365 First Regiment March.....Kelly                                      | 3 1/2 | .40 |  |
| 11827 Fling Day.....Spaulding   | 2     | .25 |  |

|   |        |       |     |
|---|--------|-------|-----|
| JC Co. Glory of the Yankees, March              | Sousa  | 3     | .50 |
| JC Co. Hail to the Spirit of Liberty, March     | Sousa  | 3     | .50 |
| 18501 How Off to the Fling, March.....Spaulding | 3      | .40   |     |
| 6818 Independence Day, Military March           | Codman | 2 1/2 | .35 |

|  |       |       |     |
|--|-------|-------|-----|
| 11825 Independence Day.....Spaulding           | 2     | .25   |     |
| JC Co. Invincible Eagle, March.....Sousa       | 3     | .50   |     |
| 22571 John Paul Jones—The Revolutionary War    | Blake | 2 1/2 | .35 |
| 22575 John Pershing—The World War              | Blake | 2 1/2 | .30 |
| 30044 Liberty Bell, The, March.....Sousa       | 3     | .50   |     |
| 30761 Liberty Bell, The, March.....Sousa-Perry | 3     | .50   |     |
| 23403 Marine Corps Reserves, March.....Gebrel  | 3     | .50   |     |

## PIANO SOLO—Cont'd

Cart. No. Title Composer Gr. Price

|  |       |     |  |
|--|-------|-----|--|
| JC Co. Men of Valor.....Klohr            | 3     | .20 |  |
| 30150 New Colonial, The, March.....Holl  | 3     | .50 |  |
| 8552 No Surrender, March.....Morales     | 3     | .40 |  |
| 19153 Off to the Camp.....Bullock        | 3     | .25 |  |
| 15215 On the Old Camp Ground, Arr. Holls | 2 1/2 | .30 |  |
| 8235 Our Army and Navy, March.....Kern   | 3     | .50 |  |

|   |   |     |  |
|---|---|-----|--|
| OD Co. Our Gallant Officers, Police Militaire.....Brillante             | 4 | .50 |  |
| 2534 Our Glorious Union Forever, Medley of National Melodies.....Howard | 3 | .35 |  |
| 11896 Our Is a Grand Old Flag, With Words Spaulding                     | 1 | .25 |  |
| 14070 Patriotic America.....Spencer                                     | 2 | .25 |  |
| 18101 Patriotic Day.....Crammond  | 2 | .25 |  |
| 2203 Present Arms, Scene Militaire, Bourrée                             | 2 | .30 |  |
| 2603 Pride of the Land, The, National 4-H Club March, Vocal Refrain     | 4 | .50 |  |

|  |           |     |     |
|--|-----------|-----|-----|
| 25445 Pride of the Nation, The, March.....Grey | 3         | .40 |     |
| 19637 Pride of the Regiment, March, Crammond   | 2 1/2     | .30 |     |
| 2570 Return of the Heroes, March, Military     | Engelmann | 3   | .40 |
| 19043 Return of the Volunteers, March          | Engelmann | 3   | .40 |
| 15863 Salute to the Colors, March.....Worsen   | 3         | .50 |     |
| 17720 Salute to the Colors, March, Anthony     | 2 1/2     | .40 |     |
| 6569 Soldier Boy, With Words.....Supher        | 2         | .35 |     |
| 22874 Soldier's Song.....Kremfitz              | 2         | .25 |     |
| 15294 Sonatas, Americans.....Bachström         | 3         | .50 |     |
| 14560 Stand By the Flag! Patriotic March       | Stults    | 3   | .35 |

|   |              |       |     |
|---|--------------|-------|-----|
| 30111 Stars and Stripes Forever, The, March                         | Sousa        | 4     | .50 |
| 30552 Stars and Stripes Forever, The, March                         | Sousa-Schoum | 2 1/2 | .50 |
| 2248 Star Spangled Banner, The (With Six Other Well-Known Melodies) | Arr. Nickaby | 1     | .50 |

## PIANO SOLO—Cont'd

|   |             |       |     |
|---|-------------|-------|-----|
| 15344 Star Spangled Banner, The (With American)   | Arr. Stultz | 3     | .35 |
| 11872 Tap! Military March.....Engelmann           | 3           | .35   |     |
| 22574 Theodore Roosevelt—The Spanish-American War | Blake       | 2 1/2 | .30 |
| 25081 To the Front, Military March.....Clark      | 3           | .40   |     |
| 24003 Valley Forge March, Vocal Refrain           | Goldman     | 4     | .40 |

|                                     |           |     |     |
|-------------------------------------|-----------|-----|-----|
| 11878 Volunteers March, With Words  | Engelmann | 1   | .30 |
| 11824 Washington's Birthday, March  | Spaulding | 2   | .25 |
| 14783 Washington's March.....Sousa  | 3         | .20 |     |
| OD Co. Yankee Doodle.....Williamson | Arr. Kern | 2   | .30 |
| OD Co. Yankee Doodle.....Arr. Kern  | Arr. Kern | 2   | .30 |

|   |                |   |     |
|---|----------------|---|-----|
| 13528 Yankee Doodle, Colonial                           | Arr. Greenwald | 2 | .25 |
| 2348 Yankee Doodle (With Six Other Well-Known Melodies) | Arr. Nickaby   | 1 | .50 |
| 18875 Young Americans' Patrol                           | Lawson         | 2 | .40 |

## PIANO, FOUR HANDS

|   |  |           |     |
|---|--|-----------|-----|
| 2517 America.....                         |  |           |     |
| 17388 America First, Marche Militaire     |  | 2         | .25 |
| OD Co. American Line March.....Baker      |  | 3         | .60 |
| 16334 Color Guard, The, March.....Foster  |  | 2         | .60 |
| 8749 Comrades in Arms, Two-step.....Hoyes |  | 3 1/2     | .75 |
| 15077 Hell! Columbia, President's March   |  | Arr. Nero | .25 |

|  |  |           |     |
|--|--|-----------|-----|
| 30442 Liberty Bell, The, March.....Sousa       |  | 3         | .75 |
| 30407 New Colonial, The, March.....Holl        |  | 3         | .70 |
| 22451 Marine Corps Reserves, March.....Gebrel  |  | Brillante | .25 |
| 15243 Military March.....Gebrel                |  | Engelmann | .30 |
| 15077 Return of the Heroes, March.....Crammond |  | Brillante | .25 |

|   |  |           |     |
|---|--|-----------|-----|
| 2571 Returns of the Heroes, March Militaire   |  |           |     |
| 15876 Salute to the Colors, March.....Worsen  |  | Engelmann | 3   |
| 18105 Salute to the Colors, March.....Anthony |  | Worsen    | 3   |
| 14569 Stand By the Flag! Patriotic March      |  | Engelmann | .50 |
| 30112 Stars and Stripes Forever, The, March   |  | Sousa     | .50 |

|   |  |           |     |
|---|--|-----------|-----|
| 2571 Return of the Heroes, March Militaire    |  |           |     |
| 15876 Salute to the Colors, March.....Worsen  |  | Engelmann | 3   |
| 18105 Salute to the Colors, March.....Anthony |  | Worsen    | 3   |
| 14569 Stand By the Flag! Patriotic March      |  | Sousa     | .50 |

|   |  |  |  |
|---|--|--|--|
| 30112 Stars and Stripes Forever, The, March                         |  |  |  |
| 30552 Stars and Stripes Forever, The, March                         |  |  |  |
| 2248 Star Spangled Banner, The (With Six Other Well-Known Melodies) |  |  |  |
| Arr. Nickaby  |  |  |  |

|   |  |       |     |
|---|--|-------|-----|
| 17064 Tap! Military March.....Engelmann       |  | 3     | .75 |
| 12892 Comrades in Arms, Two-step.....Hoyes    |  | 4     | .25 |
| 13033 No Surrender, March.....Morrison        |  | 3     | .80 |
| 18245 Salute to the Colors, March.....Anthony |  | 3     | .90 |
| 14570 Stand By the Flag! Patriotic March      |  | Sousa | .90 |

## ONE PIANO, EIGHT HANDS

|   |  |           |      |
|---|--|-----------|------|
| OD Co. American Line March.....Baker        |  | 3         | 1.00 |
| 23389 Return of the Heroes, March Militaire |  | Engelmann | .85  |
| OD Co. Star Spangled Banner, The.....Smith  |  | 3         | .40  |
| 16218 Tap! Military March.....Engelmann     |  | 2 1/2     | .60  |
| 30113 Stars and Stripes Forever, The, March |  | Sousa     | 1.00 |

## ONE PIANO, EIGHT HANDS

|   |  |       |      |
|---|--|-------|------|
| OD Co. American Line March.....Baker          |  | 3     | 1.00 |
| 16202 Comrades in Arms, Two-step.....Hoyes    |  | 4     | .25  |
| 13033 No Surrender, March.....Morrison        |  | 3     | .80  |
| 18245 Salute to the Colors, March.....Anthony |  | 3     | .90  |
| 14570 Stand By the Flag! Patriotic March      |  | Sousa | .90  |

## TWO PIANOS, EIGHT HANDS

|   |  |       |      |
|---|--|-------|------|
| OD Co. American Line March.....Baker          |  | 3     | 1.00 |
| 16202 Comrades in Arms, Two-step.....Hoyes    |  | 4     | .25  |
| 13033 No Surrender, March.....Morrison        |  | 3     | .80  |
| 18245 Salute to the Colors, March.....Anthony |  | 3     | .90  |
| 14570 Stand By the Flag! Patriotic March      |  | Sousa | .90  |

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# THE WORLD OF MUSIC

## HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

THE AMERICAN MUSICAL ARTS FOUNDATION, through its Award Committee which includes Raymond Paige, Deems Taylor, Lawrence Tibbett and Charles Wakefield Cadman, recently announced its first annual awards to young Americans to American music. The State Teachers College of Indiana, Pennsylvania, Smith College of Massachusetts, and Wesleyan University of Connecticut receive first honors. The decisions were based "entirely upon the actual interest of the music departments in American music." Many other well known colleges received honorable mention.

**DR. AND MRS. GUY MAIER**—to music lovers, Guy and Lois Maier, left their San Fran Mission in May for their summer season, appearing in Portland, Oregon, on the 11th and in San Francisco on the 22d, as soloists with orchestra.

After completing a series of lectures on style and culture in the Americas, Dr. Maier conducted a similar course in Chicago during June, and he will give private lessons, classes in repertoire and two-piano work, as well as conduct a "Teachers' Round Table" at the Juilliard Summer School in New York City from July 7th to August 15th. From August 18th to September 10th, he will be in Asheville, North Carolina. Dr. Maier has interesting new features in project for his department in *The Etude*.

**THE NATIONAL GUILD OF PIANO TEACHERS** held the Twelfth Annual New York Auditions on June, 5th, 6th, and 7th, in the Hotel Biltmore, New York City, and also at the Hotel Mohonk because of the unusually large registration. Harry H. Miller, director of the National School for Musical Culture, served as general chairman.

**BETTY HUMBY**, noted English pianist, appeared as soloist in the Dean "Piano Concerto in C minor" with the Columbia Broadcasting Symphony Orchestra conducted by Sir Thomas Beecham, on June 22nd.

**THE NORTH CAROLINA SYMPHONIC CHOIR**, have set forth on a five weeks tour to the West Coast. The forty members of this delightful group come from the farms and high schools of four small North Carolina hamlets, and, many a Monday the day they are free to rehearse, individuals study their music and words at home during the week, to be letter and note perfect on the Sabbath.

**YEHUDA MENUCHIN** will appear at Robin Hood Dell on July 11th, having curtailed his tour of America in time to do so. Menuchin will now be soloist and conductor on July 16th, the date previously reserved for Fritz Kreisler whose unfortunate accident—from which he is happily recovering—prevents his appearance.

**THE MUSIC EDUCATORS NATIONAL CONFERENCE**, December 10th-13th, Boston, Massachusetts, is holding its Summer Session in Boston, Massachusetts, from June 30th to July 1st, in connection with the N.E.A. Convention. The Organization also announces its 1942 Biennial Meeting to be held in Milwaukee, Wisconsin, from March 28th to April 2nd.

**FRANK SIMONDS**, professor in the Yale School of Music and Chairman of the Department of Music in Yale College, has been appointed Dean of the School, beginning July 1st. Mr. Simonds will also continue his courses in piano and the history of music.

## Competitions

**A PRIZE OF ONE HUNDRED** dollars and publication is offered by the Chicago Singers Teachers Guild for the best setting for solo voice of "The Man from the Other Planet." Manuscripts must be mailed no earlier than October 1st and not later than October 15th. For complete information write Walter A. Atchley, Singers Teachers Guild. All such entries must contain stamped and self-addressed envelope, or they will be ignored.

**PHILIP JAMES'** arrangement of "The March of Rhuddlan" was given its first performance by the Welsh Women's Chorus of New York in their annual concert, at Town Hall, New York City, on May 12th.

**ARTHUR HONEGOGER**'s musical setting for Denia de Roquemont's "Nicholas de Plus" was given its American premiere by a group of well known choral organizations and the orchestra of The New Friends of Music at Carnegie Hall in New York City early in May.

**ISIDORE PHILIP**, famous French pianist and landscapist, recently arrived in New York City from France, is a member of the faculty of the Juilliard Summer School.



Dorothy Maynor

**DOROTHY MAYNOR**, noted negro soprano, a person of many interests, not only does she sing beautifully, but she plays the English horn, the oboe, and the flute, as well as being able to orchestrate a song, conduct an orchestra score and transcribe a difficult accompaniment at sight.

**THE PIANOFORTE TEACHERS' SOCIETY** of Boston presented the last Pupils' Piano-for-teachers Recital of the season in May, at Steinert Hall in Boston. Students of various teachers appeared on the program, assisted by Miss Antoinette Shes, piano.

**A PRIZE OF ONE HUNDRED DOLLARS** will be awarded to an American Composer for a composition for Symphony Orchestra, by the Washington Musical Society of New York City. All sections and parts must be submitted by July 15th. Address all communications to Bertha E. Nagen, Secretary Y. M. & W. H. A. of Washington Heights, Ft. Washington Avenue and 178th Street, New York City.

**A PUBLIC APPEARANCE IN THE MAGDEBURGER AUDITORIUM**, New York City, is offered the winner of the annual Young Artists Contest sponsored by The MacDowell Club. Only students who have not appeared in public recital in New York City may enter. Applications must be filed before September 30th. Application blanks may be procured by writing to The MacDowell Club Young Artists Contest, 166 East 3rd Street, New York City.

**SERGE KOUSSEVITZKY** is directing the Berkshire Symphonic Festival and Music School in Tanglewood, Massachusetts. Leopold Stokowski is on tour with the American Youth Orchestra. Bruno Walter is conducting concerts in Hollywood and Berkeley, California. Werner Janssen has been conducting concerts by the Brazilian Symphony Orchestra in Rio De Janeiro.

**THE NATIONAL FEDERATION OF MUSIC CLUBS'** twenty-third Biennial Convention, held in Los Angeles in June, was the most widely attended in the existence of this outstanding organization. "Loyalty through Music" was the slogan, and the Federation and American Federation throughout the meeting, together with several Latin-American programs featuring Elise Houson, Brazilian soprano, and other well known South American artists. Added from such world famous musicians as Josef Horovitz, Caspar Kullmann, Helmut Jannink, Shirley Verrett, Betty Davis, and Arthur Lesesne, Dorothy Dietrich, Endrice Shapiro, many choral and instrumental groups from twenty-four States took part in the programs. Charles Wakefield Cadman led the American Composers Forum in which London, Shostak, Nielsen, Hindemith and Harvey Gantt participated. Fifteen-year-old David Smith, a student at the Cincinnati Conservatory of Music and winner of the Edgar Stillman Kelley Junior Scholarship of the Federation, was the featured soloist on Junior Day.

**DR. F. MELIUS CHRISTIANSEN**, dean of American choirs and author and editor for American Choral Directors Association, will conduct classes at Chamberburg, Pennsylvania, from August 3rd to 15th, after having directed similar courses at Perry Hall, Lake Forest, Illinois, during June and July.



Edward Morris

**EDMOND MORRIS**, pianist and musical educator, born in Franklin, Philadelphia, Pennsylvania, in 1865, died at the Presser Home for Retired Music Teachers in Chestnut Hill, on May 11th. Mr. Morris studied with noted American teachers and finally with Leschetizky in Vienna. In America he was for many years at the head of the music department of Converse College at Spartanburg, North Carolina, and directed the musical activities of that school there. His distinguished career was marked by many other undertakings in the East and the far West.

**THE CLEVELAND SUMMER MUSIC SCHOOL** is presenting its third season of summer popular concerts this month at the Public Auditorium in Cleveland, Ohio, under the sponsorship of the Music Arts Association. The Cleveland Summer Symphony, composed of members of the Cleveland Orchestra, is giving its programs under the direction of Rudolph Hugwalt.

(Continued on Page 504)

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# THE ETUDE

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## Contents for July, 1941

VOLUME LIX, NO. 7 • PRICE 25 CENTS

#### WORLD OF MUSIC

##### EDITORIAL

Music and the World's Great Hour  
National Defense Decade Music

##### YOUTH AND MUSIC

New England Idol

Blanche Lutkin

##### MUSIC AND CULTURE

Made the New Novel

Betty Haskin

The Big Band, the March of the Gang

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Music in the Home

Celia Lutkin

Music Made Plain

Donald Martin

The Big Air with Music

Alfred Lindsey Myers

The Electric Organ in Household

B. Heribert Odman

Master Records of Masterpieces

Peter Haas

##### MUSIC AND STUDY

Music and the Teacher

Betty Haskin

The Teacher's Round Table

John E. Ladd

Visual Presentation

John E. Ladd

The Blame and His Call

John E. Ladd

Music and the Classroom

John E. Ladd

Will the Orchestra Be Mastered?

John E. Ladd

The Paradox of the Violin, Part II

T. S. Chappell

Music and the Piano

Arthur Thoman

The Terrible or the Marvelous—Thirds in Five Finger Triplet

John Philip Sousa

Music and the Accordion Playing

George C. Kirk

Guitar Dance

John Philip Sousa

##### MUSIC

Classical and Contemporary Selections

Fr. Chappell

Value Finale

Fr. Chappell

Music and Art

William A. Morris

Design

John E. Ladd

Decorating

John E. Ladd

Summer Clouds

John E. Ladd

Music and the Fair

John Philip Sousa

The Brooklet

John Philip Sousa

The Little Guitars (Vocal)

John Philip Sousa

Dream of Love (16th Alto Sax or 16th Clar.)

Charles Kostens

Upper Notes

John Philip Sousa

Frances Lister

John Philip Sousa

John Philip Sousa

John Philip Sousa

Gavotte, from the Fifth French Suite (Piano Duet)

Howard S. Smith

Queen's Rhapsody (Violin and Piano, Both Parts)

John Philip Sousa

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John Philip Sousa

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John Philip Sousa

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John Philip Sousa

Carols

# Music and the World's Great Hour



Thomas Jefferson

BEFORE THE REVOLUTIONARY WAR, Thomas Jefferson wrote, "The God, who gave us life, gave us liberty at the same time." During this month we celebrate our one hundred and sixty-fifth national birthday, which is also the one hundred and fifteenth anniversary of Thomas Jefferson's death on July 4th, 1826. It is now a day of vast significance to the entire world, in a contest between the liberty of democracies and the tyranny of totalitarian governments. As a democracy, there was only one stand we could take. A civilization ruled by tyrants is unthinkable to any one invested with the real spirit of Americanism, whether that person can point to three centuries of American background or whether he is a citizen who has just taken the oath of allegiance, with heartfelt gratitude for the blessings of America. We must always remember that for the most part our population is composed of the descendants of refugees who in many instances came from lands where they were the victims of

religious persecution as well as infinitely inferior living conditions.

The battle between democracy and totalitarianism has already made a shambles of a large part of Europe. It will take decades to repair this monstrous damage. Yet everyone knows that ultimately peace will come again. Let us hope that music will take a significant part in the preservation of that peace.

Thousands of educators and music workers are asking themselves these questions:

- I. What will be the influence of this war upon music?
- II. What value has music at this time?

To the first question we must state emphatically that, as we have said before, very little of the great music of the world can be attributed to war. True, Beethoven did write his fabricated symphony, "Battle of Vittorio," for Maelzel's Panharmonicon. But this is not Beethoven of the Olympian Heights who wrote his "Third Symphony, the Eroica" ("Sinfonia Grande Napoleon Bonaparte") when he looked upon the little Corsican as a democratic champion of "liberty, equality and fraternity." When Napoleon put the imperial crown upon his own head, Beethoven tore up the title page and called his immortal work "Sinfonia eroica composta per festeggiare il sovvenire d'un grand'uomo." ("Heroic symphony composed to celebrate the memory of a great man.") If we know our Beethoven, and we have been studying his life for years, we cannot imagine his writing a symphony for Adolf Hitler. Why? Well, go back to your histories, and you will find that Beethoven was the first great musician to stand for the essence of democracy. The musical masterpieces dealing with war are relatively rare. Every nation has its *Mar-sellaise*. The German hymns of hate are built upon Stuka and Panzer lines. They even have a war song for sailors to sing in submarines going forth to sink battleships. But this is not great music in any sense of the word, but a perversion of the art to which Germany has made in peace times so many valuable contributions.

True, all countries have military marches galore. Tchaikovsky's 1812 *Overture, Opus 49* is very realistic. Lest we forget, *The Battle of Prague*, a pianistic rumpus as innocent of any military significance as the pan peddler's wagon bumping along a country road, was the artistic war horse of the girls' boarding schools of the mid-nineteenth century. No, on the whole, creative music and war do not mix.

Since the end of the first World War in 1918, now over twenty-two years, relatively few new works of real significance have been produced. Compare this period with that of the previous twenty-two years. Debussy died in 1918. But Sibelius, Strauss, Puccini, Ravel, Respighi, and Stravinsky were still living. Strauss, since 1918, has produced nothing really comparable to his earlier works. Even his "Alpensymphonie," written in 1915, and his "Die Frau ohne Schatten," written in 1916, were eclipsed by his earlier symphonic poems and operas. Sibelius produced his "Sixth and Seventh Symphonies" in 1923 and 1924, respectively. Puccini's "Turandot," produced in 1926, and

(Continued on Page 432)

# National Defense Demands Music

★ Jhe state of National Emergency, declared by the President of the United States of America, is of especial significance to all teachers and students and lovers of music.

★ Jhe support of strong public morale in all the Americas, at this time, is as vital as the maintenance of all defense measures. It is our first line of protection against the Fifth Column, sabotage and all subversive activities.

★ Music in England has had a magnificent part in fortifying a historic morale. Its practical value is considered priceless.

★ American music teachers, private, public and institutional, are enjoined to intensify their efforts to this end, in quiet, orderly, unceasing manner.

★ Plan to work harder than ever before to increase your activities and your classes many fold. Organize new musical enterprises, new clubs, new concerts, for everyday people. Do everything in your field to build a determined, fearless resolve to sustain national defense.

★ Go forth, even from house to house, to train these people, young and old, in music of all kinds,  
—to enable them to meet the strain of the unusual conditions facing the world.  
—to give them real American patriotic inspiration, grit and courage.  
—to inspire them to return cheerfully to their daily work, refreshed and fortified.  
—to make strong their faith in the ultimate triumph of right.  
—to foster their loyalty to American ideals, consecrated by God and our forefathers.

*Hail to the Spirit of "America Forever"*

*"It is requested that teachers everywhere have copies of this statement in as many important places as possible."*



ON BOARD U.S.S. TEXAS  
Typical twenty piece band in  
parade formation. First Ma-  
rshall, H. B. Lengeler, in Charge.

WHEN I JOINED THE NAVY, over forty years ago, it was quite usual for an American warship to put in at an Italian port and recruit a band of Italian musicians who could not read, write, or speak English. And, as often as not, they returned to their native land as completely Italian as when they left the shores of their sunny, music-loving country. Some of them "stuck," however, and drifted into American bands, thereby making their contribution to our complex American musical life. Even so, the situation was rather irritating; and I determined upon a campaign to make the bands of the United States Navy one hundred per cent American born and American trained. To-day American citizens should rejoice in knowing that every member of every band, in other words, every musician in the Navy Service, is an American citizen, and ninety-five per cent are American born. How this change has been brought about is an interesting story which requires a glance into the history of music in the Navy.

No one knows when United States naval vessels first established any definite musical organization. There is a record, however, that in 1827 the grand old frigate, Constitution, shipped a band of twenty pieces more than the average battleship carries to-day. It is unlikely that other ships carried such a number.

In 1830 we find the first record of a musician rated as a First Class Musician in the Navy. This was probably more of a naval promotion than an artistic one. The members of the bands were usually recruited from the crews, but in 1830 we find a William Raymond of Norfolk enlisting in the Navy as a musician. And the first recognized band on the official pay table of the Navy was recorded in 1838. It was a pitifully small affair, consisting of a bandmaster, four first class musicians, and one second class musician. Probably most of these bands had many foreign born players. Certainly, the most distinguished of these was no less than the great Theodore Thomas who enlisted as a second class musician in 1849, when he was fourteen years old. Later he became a virtuoso violinist, but it is not unlikely that he gained his intimate acquaintance with brass instruments through his service in a band of the United States Navy. This unquestionably helped him later when he became Conductor of the New

York Philharmonic Orchestra and the Chicago Symphony Orchestra.

The great war produced huge bands which were largely used for propaganda purposes. These included the seven hundred and fifty piece Great Lakes Band conducted by the late Lieutenant Commander John Philip Sousa. The large band that had been maintained at the Washington Navy Yard dwindled after the Great War to eighteen musicians. The Navy Department, however, had by this time been impressed with the practical usefulness of bands, and was interested in their value and development.

As Bandmaster on the U. S. S. Connecticut, I was given the honor of organizing the United States Navy Band. President Harding, who in his youth had been a bandman, was very much interested in the new band; but it was President Coolidge who signed the Act of Congress making the United States Navy Band a permanent organization.

**Now a Permanent Organization**  
In order to add dignity to the appearance of



THE UNITED STATES NAVY BAND  
The band is standing in front of the Pan American Building in Washington.

# Music the Navy Needs

A Conference with

*Lieut. Charles Benter, U.S.N.*

Conductor of the United States Navy Band

Secured Expressly for *THE ETUDE* by  
WILLIAM ROBERTS TILFORD



LIEUT. CHARLES BENTER

the band, it was deemed desirable to discard the nautical seagoing uniform. In its place, the regulation Petty Officer's jaunty uniform was adopted. The band commenced to give open air summer concerts, which were splendidly attended, in the esplanade of the beautiful Pan American Union Building in Washington. In 1925 the organization was permitted to leave Washington on concert tours, and in response to insistent demands. At the present time the Navy Band and the Marine Band are, I believe, the only two large touring bands in

the United States. Our tour lasts about eight weeks, in the course of which some sixty concerts are given, always to large audiences. In fact, over a million people hear the Navy Band in this way. The interest taken in our concerts is invariably a thrill to our men and to their conductor. It has been estimated that there are two hundred thousand bands of all description in the United States. The schools, high schools, and colleges have of course added enormously to this number.

My entrance into the Navy was far from romantic. I joined as an apprentice boy when I

was thirteen and a half years old. I have been a deck hand, a real "gob," a "lar," or whatever you wish to call a sailor or an ordinary seaman. I am mighty proud of it. Whatever I have achieved I owe to the Navy. This in turn has been of great aid to me, because the men, when they see me holding a baton, know that I have been "through the mill." As a regular seaman, they know, as they say in diplomacy, that I am a "career man."

In doing my duty aboard ship, I made it a point to hear all existing bands in every port. At that time the age at which one was admitted to the band was twenty-one. My first musical opportunity, however, came when this young man, who was on a small ship called the *Paducah*, of which the captain (later Admiral Winterhalter of the Asiatic Fleet) was a great music lover. The ship was one of only eight hundred tons, with a crew of one hundred and twenty. The captain, having heard me monkeying around with a mandolin, called me to his cabin and asked me to organize what was then known as a "Fu-Fu" band. This was the Navy name for a kind of scrub band which included almost anything that could make an acceptable noise. Finally, we got together a group of eight pieces. You have no idea what even such a little band means to the sailor thousands of miles from home, with little entertainment of any kind. The books and magazines have all been read many times over; the playing cards are almost worn out, and the boys get tired of looking at each other. Even in the Caribbean, in the old days when revolutions seemed to come with clock-like precision, the boys in the intense tropic heat experienced a homesickness which is hard to describe. When things get down to a low level of nostalgia, the band strikes up and immediately new life surges through the entire ship.

The captain of the *Paducah* was delighted with the results of my "Fu-Fu" band and suggested that I return to the United States and enter a school at Norfolk, Virginia, which was called a Navy School of Music. This proved a great disappointment to me, as I found that I could learn little or nothing at such a school. Frankly, a school of that type did not amount to the well known "hill of beans." I had picked up more practical knowledge than most of the teachers possessed. Ridiculous as it may seem, I was graduated with honors after a term of three months.

#### A Career Begins

At the age of nineteen I found myself with a small band on the battleship, *Rhode Island*; and at twenty-one became the youngest bandmaster in the United States Navy. The bands were still largely alien. On the U. S. battleship, *Mississippi*, in the band

of eighteen musicians there was only one who could speak, read, or write English.

At the present time, everybody is recruited for a United States Navy Band must be American born. Fifty per cent of the Navy bandmen are college graduates, seeking special drill and experience, and every member is a high school graduate. The officers of all the fleet are delighted with the high standard of the band personnel.

In 1933, as I have mentioned, after much patient persistence, I was successful in promoting the United States Navy Band School in Washington, D. C. There are now four hundred students. These students must be not less than eighteen years old or over thirty-one, at the time of enlistment. They must be of good character, with adequate mental qualifications, not less than sixty-three inches in height and of proportionate weight. Only unmarried men are accepted. A rigid physical examination is required. Those under twenty-one years of age must secure the consent of a parent or a guardian. No student is accepted whose record is marred by a police or juvenile court record, or for any reason of conduct or prudence. The applicant is required to pass the U. S. Navy School of Music examinations on the following subjects: (a) Sight reading, (b) Technique, (c) Tone, (d) Attack, (e) Rhythm, (f) Phrasing, (g) Memory. All assignments are made as in the case of general service in the Navy. The length of the course is approximately eighteen months. On graduation the student is transferred, as a member of a twenty-piece organization, to a ship in the United States fleet. The subjects taught in the school are solfège (ear training), harmony, theory, ensemble, practical instruction on major and minor instruments, and band, orchestra, and dance orchestra training. Every player must also play a string instrument and may, when required, be obliged to become part of an orchestral group. There are twenty-seven instructors in the U. S. Navy School. In the U. S. Navy Band there are now fourteen graduates from the school; and as enlistments expire and vacancies occur, they will be filled with graduates. Applications to enter the U. S. Navy School of Music may be secured by writing to the Navy Yard at Washington, D. C.

The U. S. Navy and U. S. Marine Bands always have the complement of extraordinarily fine symphony orchestras. These bands, turned during the season in the now famous Pan American concert given at the beautiful hall of the Pan American Union. These are the concerts that millions of people hear over the air. One series is devoted to the music of Latin America and is broadcast by short wave to our sister republics. It would be difficult for me to state how many

times representatives of these sister countries have told us that they appreciate this musical diplomatic gesture of international amity. These beauty loving citizens of the southern continent are justly proud of the music of their land and naturally feel pleased to have it given a place of honor on the programs of our nation.

I am frequently asked what happens to a Navy band if a ship is engaged in action. Well, in the old days, the work of carrying ammunition was usually assigned to the musicians. Later they also became stretcher bearers. With the admission of players who were college and high school graduates, the significance of their trained skill, especially in mathematics, has been recognized when needed and they have often called upon to help in the difficult work of range finding and other similar branches. With their disciplined minds and quick nerve responses, I have always felt that musicians might well make a surprising and memorable showing under fire, if the occasion should arise.

#### Opportunity for Advancement

What is the pay of Navy bandmen? In the first place, he is always supplied with clothing, board, and medical attendance. When the student enters the school, he gets twenty-one dollars a month. After four months his pay is raised to thirty-six dollars. After eight months it is fifty-four dollars. At one year he becomes a First Class Musician, with a salary of seventy-two dollars. In three years he can become what is known as a "First Musician" at eighty-four dollars. His next jump is to that of Bandmaster, at one hundred and twenty-five dollars; while the next is more or less of a leap to the position of Lieutenant, which I hold. It should be remembered that the value of the bandman's maintenance is probably worth forty per cent of his pay. At the end of twenty years he receives a pension for life of one hundred and three dollars a month, which is about five per cent on a capital of twenty-five thousand dollars. How many young men starting life at the age of eighteen are able to accumulate twenty-five thousand dollars at the age of forty?

The music needed in the Navy is first of all the music men like and can whistle. There can be no nonsense about this. The average seaman is not in a mood for the type of symphonic program heard in Carnegie Hall or at our Pan American Union concerts in Washington. Much that he might hear on these programs he simply could not appreciate, with his lack of previous musical training or opportunity to hear the finer music. Good popular music of the day (no swing or jazz) is what helps and stimulates him. Of course, a twenty-piece band does not get much further than light concert music. Anything more ambitious may sound ridiculous

with such a small organization. The bands naturally play religious music, folk songs and dances. If he wants a "jazz session" of jazz, he can get it from one of the open-air bands that the boys get up as impromptu organizations to entertain themselves.

There can be no question of the influence of the band upon the morale of the men. Any experienced naval officer will attest to that. He has learned to respect the new band players. They are no longer "wind-jammers." The men brag, sometimes even fight over their bands, just as they used to boast of their boat crews or ball teams. This is not confined to the men alone; the officers are equally proud of the ship's band. Vice Admiral Adolphus Andrews, when he came back from an Asiatic cruise, greeted me with "Benter, I had the best band in the entire Navy, thanks to you," and he was not in a mood to have this disputed.

Music is valuable because it puts courage into the hearts of innumerable men. It is often a very slight mental and emotional twist which can get a man "down" when his thoughts go out over thousands of miles of stormy sea to the spot that he calls home. He also needs wholesome entertainment, which the band is always ready to provide.

#### Unromantic Headquarters

The U. S. Navy Band School of the U. S. Navy Band are located in buildings that are far from romantic. They are in ancient edifices built for the manufacture of arms. In one is the famous sail-loft, which has a sentimental place in the hearts of Navy Navy. Yard are held there. In this base room the U. S. Navy Band rehearses and performs. Despite its plain walls, the affairs become very colorful accessories. Adjacent to the sail-loft is the extremely valuable music library, containing thousands of numbers.

The bands aboard ship have, of course, many duties in official routine. They are continually at the service of the commanders to play the national air, to honor important visiting persons. They must take part, when required, in all religious services and participate in parades and ceremonies.

There are over five thousand musicians engaged in the military service of the United States. Two thousand of these are in the Navy, all have excellent musical equipment. The improvement in musical instruments during the last forty years has been comparable to that of the automobile. By this I mean that, when I entered the service, many of the instruments in use were relatively comparable to the Model T Ford of that day.

The official instrumentation of bands with the fleet is

(Continued on Page 492)

# The Boy—The Piano—The Spirit of the Game

By Dr. Thomas Japper

A NATIONAL MAGAZINE recently ran a cartoon of great educational significance, and one which you can readily visualize. In the background stands an imposing house. The front door is hospitably open. In the foreground four hardy men are lifting a baby grand piano from a truck. Between the door and the truck stands a boy, ten or twelve years old, who addresses the four huskies with these words: "Fellows, if you can manage to drop it, so as to put it out of business, there is a dollar in it for you."

About the time I encountered this pictorial representation of a widespread desire, I also encountered a request. A woman remarked that she was seeking information in the preparation of an address, to be given before a parent-teacher group, on the subject, *Why will a boy do anything short of committing a major crime to sidestep his piano lesson?*

"I mean, of course, some boys," she added. And I was delighted to note, as she went on, that a sense of humor shone in the aura of her expectation.

A boy is impelled to pass up a whole dollar to wreck a piano because, while he sits before it, contending with a problem called a recreation, his mind is wholly alive to another recreation—one of his own choice which outdoes the one in the book in all directions. This is not viciousness. It is a heritage plus a preference.

## Analyze the Boy's Interests

To get restlessness and preference out of his system and, in their stead, to arouse an enthusiastic eagerness to do what you want him to do at the piano is a mighty task. But it can be done. And the successful doing begins in our own orientation.

That is it. Set it down thus and sign it:

"I am in business with an Immortal soul functioning in a young human being: (1) of many active interests; (2) of restless energy; (3) who is ceaselessly trying, experimenting, failing and succeeding in his schemes; (4) attaining many and varied skills; (5) and, finally, who has an enormous capacity for being engrossed in things and actions. It is my job to enable these assets to my purpose because they will give this boy: interests, skills, knowledge and satisfaction that will yield him lifelong pleasure and some culture."

In what follows there are references to games. What they suggest is most valuable to the instructor. They reveal a spirit of initiative and attack as factors highly centralized in a record of play; that is, of score-making. One needs that spirit of emulation not alone in music study but in all education. It will make possible this remarkable result: from ore of comparatively low quality enough pure metal can be extracted to capitalize, for a boy or a girl, a lifelong cultural benefit.

So we begin. Then something goes amiss. Comes a day when the teachers meet to discuss the boy's preferences. (And that gathering, if you look at it in the light of its objective, is a clinic of wonderfully fine purpose, out of which good will come if confusion does not act as Chairman of the Board.

Place the boy upon the stage for all and sundry to scrutinize. What have we? A clear-eyed young-

ster, eager, perhaps a bit defiant, certainly neither abashed nor ashamed, alert and alive and, with it all, a little amused. There are, of course, countless varieties of him. But the streets are full of this particular type. Let us agree not to ask him any questions, but to address a few important ones to his teacher, remembering that this boy is a success in many and varied enterprises:

1. Are you making the most effective approach to interest him in what you want him to do for you?

2. Are you competing with his repertoire of interests on their own terms?

3. Have you assembled every factor of interest, every efficiency of action, every method to make him work for you as he does for the captain of the nine?

Don't hurry to say, "Yes." Let us glance at what attracts him, count all interests as assets and see what use we can make of them for our game.

## Why Boys Dislike Piano Lessons

Give heed to the following inventories. They are from life. They have been assembled with the object of securing boys' reactions on two activities, games and music. They clearly suggest this: if you are doing something by a traditional method that does not give you the result you want, you must change your method. Going into the wishing business is not enough. If a boy seeks to sidestep his piano lesson, salesmanship is failing in his case. Therefore, we must find something in what be likes to do that we can adopt in matters that he may not like to do. I have consulted a good many youngsters as to why so many boys dislike piano lessons, piano practice and the reputation that hangs thereby. Here are some reasons, in most cases in the words of the boys themselves. (Number 7 comes from an adult):

1. Only sissies take piano lessons.

2. If I practice the piano, the other boys make fun of me and won't have me around.

3. Ball playing puts the hands out of shape for piano practice.

4. I would rather play in a band and have a uniform.

5. None of my gang is interested in what I play on the piano. We all like the saxophone. You can carry it around.

6. My teacher makes me do everything alone; I take my lesson alone, and I practice alone. I have to try to understand it alone. (From a boy of sixteen.)

7. When I was very young (this from an adult) I learned to hate piano lessons, because my teacher insisted on seating me on his lap and talking baby talk to me.

8. I would rather study singing. Our football coach is a wonderful singer.

9. Why don't I like to play the piano? It isn't exciting enough.

10. Girls can play better than boys. They don't have so many sports to attend to.

Along with these offerings are the following from a group of somewhat older boys. You will observe that they (Continued on Page 488)



My. What a Foursome!

# New England Idyl

By Blanche Lemmon

ONE OF THE BUSIEST and happiest spots in New England just now is Durham, New Hampshire, site of the state university. Two weeks ago trains and buses and private cars brought dozens of young people to this campus from towns in New Hampshire, Maine, Massachusetts and Connecticut, until eighty of them were assembled to form the second New Hampshire Youth Orchestra. Tests administered by audition boards were behind the boys and girls when they arrived, and now almost two weeks of strenuous rehearsals have also been pushed into the background; they are primed and ready and eager for their appearances at the Seacoast Music Festival.

As is the case with almost everything in New England, this orchestra and the festival in which it will participate have an interesting history. To obtain a true picture of which will take place when the festival is held on July 4th and 6th, we must go back to the summer of 1933.

It was in that year that Mrs. Arthur L. Hobson invited Fabian Sevitsky and his group of young musicians, known as the Sevitsky Ensembles, to give a concert on one of the spacious rolling lawns of her estate, which adjoins the ocean at Little Boar's Head, New Hampshire. In her opinion, music could nowhere be better enjoyed than in such a setting—surrounded by trees, flowers, grass, sun, sky and sea—and she planned the entire affair as a musical picnic to be enjoyed by the musicians herself, and some of her neighbors and friends. In the opinion of the weather, however, it was an infant project that needed baptism by the sprinkling method, which sent the assembled listeners and performers scurrying before it smiled on them again. The weather was entirely correct; it was an infant musical project

which was to grow and take its place as a permanent yearly event on the eastern seaboard.

A second summer entertainment was planned, for which a stage was built on the green where the musical picnic had been held; the green was named Opera Field, and one of Mrs. Hobson's cherished dreams was fulfilled when "Cavalleria Rusticana" was presented here in costumes and with scenery. Mr. Sevitsky's young musicians again took part, this time as accompanists to the singers; and the whole performance was directed by Mr. Sevitsky. The audience that gathered for the occasion was so delighted with this presentation and its outdoor setting that Mrs. Hobson immediately decided to give another opera in this idyllic spot, on approximately the same date the following year. This was done, although under slightly different circumstances and before a much larger audience. The opera—this time "Aida"—was sponsored by Mrs. Hobson, but it was given as the climactic entertainment of a three-day festival put on by the combined New Hampshire Garden Clubs.

In 1936, the pattern of this summer entertainment was again changed, or perhaps we should say extended. Where previously only one day had been given to music, two days were now allotted to the celebration in Opera Field, and where one entertainment had been given there were now four. Mr. Sevitsky presided as usual, and this year his activities took place on a permanent stage which had been erected on the green and which included an orchestra pit to accommodate eighty to one hundred musicians. With these increased facilities he and his young musicians, together with large numbers of singers, gave four diversified programs: a choral concert, an opera, a "serenade" concert with brass ensemble and, last of all, a performance by combined symphonic and choral groups.

This pattern was so well liked that it was used again the following summer. Different soloists were chosen, of course, and new selections were programmed, but the general plan remained the same. The only change of note was the incor-

poration of the Seacoast Musical Festival Association, under the laws of the State of New Hampshire, as a non-profit organization. Its stated object was "to promote, cultivate, foster, encourage and stimulate musical entertainment and festivals of every kind and description—with especial emphasis on providing facilities and opportunities for young musicians, singers and composers to develop their talents and for all young people to advance their interest and education in good music."

For a brief time after this business arrangement was made, there was every indication that the festivals would continue along established lines; then Mr. Sevitsky accepted an appointment to the conductorship of the Indianapolis Symphony Orchestra.

#### The New Hampshire Youth Orchestra is Founded

His going brought a parting of familiar and greatly enjoyed ways and turned out to be the first of a series of circumstances that led to the



WOODWINDS AND STRINGS

founding of the New Hampshire Youth Orchestra. Two events that followed were totally unrelated, but one brought the festivals to a temporary close and the other gave them a new direction. They were the sinking of the submarine *Squalus* not far from Little Boar's Head, and Dr. Leopold Stokowski's plan to organize an orchestra composed entirely of young people.

The *Squalus* disaster occurred in the spring of 1939, and its proximity made any festival plans seem forced and out of keeping with the mood that naturally prevails after a tragedy. Money was needed for those touched by the disaster, and so a benefit concert was given on the green. The yearly festival was not held. Before the year closed, Dr. Stokowski announced his intention to train a Youth Orchestra which would be chosen through auditions. To Mrs. Hobson, as to many others in the country, his plan seemed a stimulating one that should be imitated with similar movements throughout the country, and it seemed also in her case to suggest festival talent for 1940. She realized the extensive task of forming such an orchestra; and she knew, too, that just the right person must be found to undertake it, a leader whose ability in training youth was as marked as his ability in music. Where was such a leader to be found?

Inquiry led her to Bjornar Bergethon, who had recently come from the Middle West to teach at the (Continued on Page 498)



HORNS AND BRASS

# Modest Moussorgsky's Last Hours

## (Short Pages from Family Memoirs)

MARCH 18, 1941, HAS MARKED a memorable anniversary in the world of music. On that date, sixty years ago, one of the greatest Russian composers passed away—Modest Moussorgsky. Since then his compositions, which during his lifetime found little recognition even in his native land, have won the plaudits of the world and crept into people's hearts without one note of contradiction. Yet, with all the literature that has been written about Moussorgsky and his sparkling genius, that glitters so brightly among the musical talents of the world, it remains a fact not only that the last word has not been said but also that his biographies suffer from distortion of truth—especially when describing the last days of his life.

While looking through my family memoirs, I came across some notes I had made of what my late father once told me on his association with Moussorgsky. I realized immediately that these eagerly written phrases might well be of value to some future author who might, one day, write a book worthy of the great composer, and for whom every authentic detail would be important. To that end, therefore, I set down those sketches as follows:

My father, Dr. Leo Bertensson, was one of the most outstanding physicians of old Russia. Favorable circumstances due to his profession, together with an inborn love of the artistic, brought my father into intimate and friendly association with the greatest musicians of his time, and especially with the progressive, talented group of Balakireff, Rimsky-Korsakoff, Borodin, Moussorgsky and Cui. Of all this group—which was known as "The Five" or "The Mighty Coterie" and whose ideals were heralded in the press by Cui and the art critic, Stassoff—Moussorgsky was the greatest favorite.

During the last years of Moussorgsky's life, my father gave freely of his professional services; and it was he who cared for the composer with infinite tenderness and devotion up until the moment of his passing away. For many years he was Moussorgsky's personal friend, and he admired greatly the master's compositions when he heard them prior to their publication either at the home of some mutual friend, such as Glinka's sister, L. I. Shchastkova, or at our home where the composer was always a welcome guest.

### Praise from the Master

My mother, too, liked to tell a little story about her first meeting with Moussorgsky. It transpired during the years before her marriage, when she was a well known singer under her maiden name of Olga Skalkowsky. She had a very beautiful voice and, upon graduating from the St. Petersburg Conservatory of Music, was engaged by the



MOUSSORGSKY IN 1876  
From a rare lithograph by Alexandrovsky

By  
Serge Bertensson

Imperial Opera House as a leading soprano. Soon after her successful début at this famed institution in 1873, the composer presented himself at the apartment where she was living with her mother. Without hesitation he introduced himself, engaged my mother in a brief conversation on current social interests, then asked if she would sing some of the songs of Dargomilsky for him. Dargomilsky was a very fine Russian composer famous for his vocal works but unfortunately quite unknown in this country. At the time, my mother was preparing a special program of his compositions for one of the current symphony

concerts at which she was to appear as soloist.

Moussorgsky went directly to the piano and began to play while my mother sang, the songs he so deeply loved. The warmth and sincerity of his praise for her rendition has always remained one of her treasured memories. Being still a very young singer, she was highly thrilled by the great master's approval and took the opportunity to ask him for suggestions on how to improve her performance. But this was not the only time that the two of them met. A few years later Moussorgsky and his friend, the poet Count Gololobeff-Koutousov, became frequent visitors in our home, and it was here on many occasions that she had the privilege of singing to his masterful accompaniment in the intimacy of her own salon.

### A Difficult Situation

When Moussorgsky gave up his job as a minor governmental clerk, his compositions were bringing in very little money, and he was living in the poorest surroundings. It was then that he fell seriously ill, the result of heavy drinking for many years. His most intimate friends, Stassoff, Rimsky-Korsakoff, Cui and Borodin, turned to my father for help. They well knew his whole hearted interest and affection for all musicians and artists. They asked him if he would find some way to place Moussorgsky in a hospital where he would get the best possible care. But there was no money to pay for such attention. My father was both worried and alarmed at this request, because he could see no means of carrying it out. At that time he was connected with two hospitals, the Christmas City Hospital for laborers, with no private rooms, and the Nikolai Military Hospital for army officers and soldiers. At both institutions my father was then merely one of the staff doctors—in other words, a man of little importance and without executive power. He could act only in the capacity of a humble physician.

At the City Hospital nothing could be done, even if His Honor the Mayor of St. Petersburg himself were to intervene. But the Nikolai Hospital bore a little hope because, in his earlier years, Moussorgsky had been an officer of the Imperial Guard. Encouraged by this thought my father hastened to the superintendent, Dr. N. A. Vlitchkovsky. The first attack on this eminent personage not only was unsuccessful but also produced an irrelevant remark to the effect that Dr. Bertensson requested the impossible. As deeply grieved, was about to leave, Vlitchkovsky suddenly offered an unusual proposal: to admit Moussorgsky to the hospital as the "orderly of Dr. Bertensson," providing of course that (Continued on Page 494)

# Golden Jubilee Banquet

What is probably the oldest and largest municipal music teachers' association in the world, celebrated its Fiftieth Anniversary at a banquet in the Biltmore Hotel in Philadelphia on Thursday evening, May eighth. The Etude feels a particularly close bond with this organization because its founder was none other than the late Theodore Presser. Dr. James Francis Cooke, Editor of *The Etude*, was President for fifteen years; and Dr. Edward Ellsworth Hipsher, former Assistant Editor of *The Etude*, was President for eight years.

The present President of the Association is the well known baritone and teacher, Lewis James Howell, who has brought a new and fine spirit to this splendid group. The list of past Presidents contains the names of many well known musicians,

as here given: 1891—William Wooster; 1894—Dr. Hugh A. Clarke; 1895—Miss M. Virginia Peck; 1899—Inoch W. Pearson; 1900—Thomas a'Becket; 1900—Dr. Hugh A. Clarke; 1901—Mrs. Mary Gregory Murray; 1903—Daniel Batchellor; 1906—Richard Zeckwer; 1908—Thomas a'Becket; 1911—Dr. James Francis Cooke; 1919—Dr. Frances Elliott Clark; 1921—Dr. James Francis Cooke; 1927—Stanley Muschamp; 1932—Dr. Edward E. Hipsher.

The work of the Association has been extremely constructive, and many important movements in Philadelphia's musical education have been inaugurated by the P.M.T.A. Its annual banquets, at leading Philadelphia hotels, have presented as guests of honor many of the foremost public men and women in America in other callings, who have come forward to testify to the great benefits of music study in their lives. This has been followed by widespread publicity which has been of inestimable value in convincing the general public that music study is of immense practical value in the daily life of the average individual.

A record of a few of the eminent public men and women who, together with noted musicians, have taken part in the banquets of the P. M. T. A. includes such names as: Mme. Olga Samaroff, Mr. Ernest Hitchenson, Dr. Harold Randolph, Constantin von Sternberg, Dr. Chevalier Jackson, Harold Bauer, Mr. E. T. Stotesbury, Lt. Comm. John Philip Sousa, Bishop P. M. Rhinelander, Owen Wister, Monsignor H. T. Henry, Leopold Auer, Josef Lhevinne, Horace Henry van Dyke, Florence E. Coates, Philip Geppert, David C. Chapman, Mr. Edward T. Rudolf, Dr. Hans Kindermann, Dr. Ferdinand Schellong, Dr. Adam Geibel, Hon. James M. Beck, Mme. Yvonne de Tréville, Cyrus H. K. Curtis, Thurkow Lieurance, Dr. Waldo Selden Pratt, Reginald de Koven, Mrs. Edward Mac-

Dowell, Mr. Percy Grainger, Mrs. Edward Bok, Dr. Eugene Ormandy.

Our country is and should be a country of realists. We are a practical people. The "show me" spirit is in every corpuscle of Yankee blood, and it is right that it should be that way.

The officers of the Association for 1941 are: James Francis Cooke ..... Honorary President Lewis James Howell ..... President Mrs. Edward Philip Linch ..... 1st Vice-President Mr. Arthur C. Hice ..... 2nd Vice-President Mrs. Margaret Mae Metzger, Recording Secretary Mrs. Mary E. Dickinson ..... Treasurer Mrs. Elsie Kratz Dominick ..... Cor. Secretary Miss Adele Sutor ..... Librarian Miss F. L. T. Seabury, Hon. Secretary and Historian

The speaker at the Golden Jubilee Banquet were Mrs. Olga Samaroff Stokowski; Mrs. Vincent Hilles Ober; Dr. James Francis Cooke; Dr. Frances Elliott Clark; and Dr. George L. Lindsay. The artists for the occasion were Miss Mona Paule, mezzo soprano, the winner of the Metropolitan Opera Association auditions for 1941, and Mr. Alvin Rudnitsky, violinist, who played a composition of his noted teacher, Dr. Frederick Hahn, long a member of the Association. A quartet composed of Emily Stoker Hagar, soprano; Rebekah van B. Conway, alto; Albert Munson, tenor; and Stephen Conway, bass, sang a prize contest piece. This prize setting of Anita Gray Chandler's poem was won by Dr. Nicholas Douty.

In order to signalize the recent Golden Anniversary, the Association presented to the Presser Home for Retired Music Teachers, in Germantown, a magnificent bronze tablet (36" x 40") dedicated to the memory of the Founder, Theodore Presser. This will be described in a later issue when the unveiling will be reported.



LEWIS JAMES HOWELL  
President of the P. M. T. A.

clans, as here given: 1891—William Wooster;



Golden Jubilee Banquet of the Philadelphia Music Teachers Association, May 8, 1941, Biltmore Hotel

Photo by The Photo Illustrators

# Finding Opportunity on the Concert Stage

A Conference with

S. Hurok

Noted Impresario—Manager of  
Chaliapin, Ysaye, Elman and Marian Anderson

Secured Expressly for THE ETUDE by ALLISON PAGE

EVERYONE WHO IS CONVERSANT with history, literature, and world opinion knows that this great country of ours is the Land of Opportunity. From that point on, unanimity of opinion ceases. There are different ways of looking at what opportunity should be. Some seem to think that it means sitting restfully in the sunshine, and waiting for good luck, good "breaks," and the better things of life to creep up to us, and fasten themselves upon us later. These are the ones who fail to get what they want. Then they complain that Opportunity has gone. It has not. Opportunity is with us, just as it always was, and it needs to be cultivated, just as it always has. Opportunity isn't a job, a man offer, or a bundle of bank notes; it is the freedom to think, to act, to initiate, to work as we please. It is the sum total of the democratic ideals which have made it possible for young people to come here, penniless and without knowledge of the language, and work their own way up to the station in life they wish to occupy. I know, because I was such a boy.

At fifteen, I ran away from my native Russia. I had several hundred rubles, with which to become apprenticed in a hardware store. I spent most of it on a ticket to America, and arrived here with three rubles in my pocket. I went to Philadelphia, because that is the city of Benjamin Franklin. I peddled needles, worked on a street car, washed out bottles, and bundled newspapers for the midnight edition of the Philadelphia Press. After the paper was out, one of the young reporters used to let me come to his flat, where he played Wagner for me, at three in the morning. That made me determined to seek my work among the richer, lovelier things in life. I came to New York eventually, and at eighteen I began organizing concerts of fine music for working-men's clubs. I bothered Zimbalist until he consented to appear for one of my clubs at a greatly reduced fee. From then on, I was an impresario, and other young people came to me, to look for an opportunity!

## Work for Opportunities

Nobody can make opportunities for you. You have to work for them. Nothing that comes easily is appreciated—and nothing makes you happy unless it is appreciated. I cannot explain why it

should be so, but the things that come too easily never last. Fate seems to want us to pay for success in the coin of hardship and struggle. Perhaps one of the causes of unrest to-day is that so many splendid things are made so easy for us! We do not have to struggle for books, as Lincoln did; we do not have to go to a public library. Why do we have to walk miles to a decent cinema, as Bach did; we just switch on the radio. The more we get out of the habit of grubbing for opportunity, the scarcer we find it.

There are four maxims that I suggest to young people who want to get ahead in their work. Believe in what you do. Love what you do. Put your whole heart and your whole time into perfecting what you do. And work harder than you imagine you can work. That is the only way to make progress, to give happiness to yourself and those about you. That, in short, is what success means.

But, you ask, what has all this to do with achieving a public career, the sort that a manager ought to know about? Everything! What the public wants is not a special kind of voice, a special kind of technique, a special trick of interpretation or program-making. The public wants quality from a performer—that certain human, personal quality that makes other people feel warmer, surer, freer, more convinced that life is good. The power to project such a human lift across footlights comes only from an intensified degree of believing, loving, perfecting, and working. We call it great art. The artists who can furnish it are sought after by managers and public alike. Even if they struggle for recognition at the start, it cannot fail to come.

In 1932, I attended one of the then-popular International Revues, in New York. At the very end of the program, when everyone was tired, there appeared a Spanish girl who danced and sang. I had never seen anyone who was a first-rank artist, with a sure personal message and a sure way of stating it. Neither press nor public was enthusiastic about her, though, and when the revue closed, she went back to Spain—unsuccessful. I kept her in mind, however, I had faith in her work, and felt that her lack of success was due to faulty presentation. In time, I got in touch with her, but her American experience had been such that she preferred not to make a second attempt. Then the Spanish civil war broke out. What was a misfortune for humanity turned out to be good fortune for the world of art. Again I got in touch with the Spanish dancer and, after discussing programs and methods of presentation, I induced her to come back to America. She is La Argentinita, recognized to-day as the world's greatest Spanish dancer, and acclaimed by press and public alike.

## Discovering Genius

A similar experience began in Paris. Strolling along the Champs Elysées one day, I chanced to see a poster advertising a recital, in the Salle Gaveau, by an American Negro contralto, named Marian Anderson. I had never heard the name before. Later, I was to learn that she had been under an American management which sold her services, to about twenty-five different concert groups who wanted Negro spirituals. I went to that Paris recital alone. I sat in an upper box and looked over a definitely un-crowded house. Miss Anderson appeared, and before the end of her first group, I knew (Continued on Page 488)



S. Hurok, Internationally Famous Concert Manager

# Army Song Book Makes Its Bow

By

Cedric Larson



Ft. Belvoir soldiers enjoy piano song fest in the recreation hall of 50th Engineers, U. S. Army at Ft. Belvoir, Virginia, when donated a piano by a Washington, D. C. music house, April 1941. A Private plays the piano while three Lieutenants and a group of soldiers burst into song.

**S**OUDIERS HAVE ALWAYS SUNG. On April 6th, 1917, music went to war as well as one-hundred million Americans. The training camps were soon ringing with the so-called "Kaiser Karols," marching songs, sentimental favorites, and patriotic song hits of the day.

The value of song was progressively appreciated as the war months of 1917-18 slipped by. General J. Franklin Bell remarked at Pittsburgh, in 1917: "A singing Army is a fighting Army."

The power of song is illustrated by a group of three hundred draft evaders and deserters who were in military custody, in an eastern camp, in 1918. They were sullen and defiant, and had to be kept under heavy guard. Then the commanding officer of the post had an inspiration. For two evenings, he turned them over to a competent songwriter and, after they began to sing, they were transformed; their whole mental attitude changed to one of cooperation.

In France, the regimental commanders of the A. E. F. found the value of song as a "pepper-upper" amply demonstrated. Singing doughboys swung along with a lighter heart, a quickened cadence, and a higher *es de corps*. One morale officer of the A. E. F. was asked to epitomize his evaluation of song and music as a morale-builder. The soldier's best "gal" was still *Oh, Susanna*, of whom the plainlains, gold-seekers and western emigrants sang as early as the 1850's. With some exceptions, the majority of the

camp song leader." Which tells the story! During the World War an "Army Song Book" was issued, which contained about ninety songs. A million copies were distributed, and its pages were filled with folk songs, war hits, sentimental ballads, patriotic songs, and the anthems of France, Belgium and Great Britain.

When the Morale Division of the Adjutant General's Office was activated last July—it was made the Morale Branch of the General Staff in March 1941—one of its first duties was to compile a song book for use in training camps.

In order to ascertain the most popular songs, the Morale Division tried out the "straw vote" technique and distributed to hundreds of regular soldiers a list of about one hundred and ten, which would most appeal to the men. Blanks were also left on these "ballots" for write-ins of personal favorites. When the results were tabulated, it was found that the *Star Spangled Banner* was by far the most popular, and the next nine in order were: *America, God Bless America, Home on the Range, I Am an American, My Buddy, Catson Song, The Last Round-up, You're in the Army Now, and Carry Me Back to Old Virginia*. The soldier's best "gal" was still *Oh, Susanna*, of whom the plainlains, gold-seekers and western emigrants sang as early as the 1850's. With some exceptions, the majority of the

songs selected lend themselves admirably to barber-shop harmony, and are characterized by a rhythm and swing which adapt them to impromptu gatherings around the piano, accompanied by banjo or harmonica, or to marching songs.

## The "Army Song Book" Is Reserved for the Army

Once the contents of the book had been chosen, the long and complicated task of getting copyright permissions had to be hurdled. With the understanding that the book was not to be sold, and its use restricted to Army personnel, copyright permissions were secured from most of the song owners. Only a few of the songs were in the public domain. The Library of Congress Music Division rendered invaluable technical aid in editing and copy-reading the "Army Song Book."

Finally, in February, the new 1941 "Army Song Book," designed primarily for song leaders and instrument players, was ready for distribution. It is a ninety-six page song manual with an amusing cartoon on the blue cover, showing a group of Americans in the uniform of all our wars joining in song, while above hovers a cupid-like muse.

Twenty-five thousand copies of the songs and music of this edition were published; it included music in treble and bass clef, as well as ukulele and banjo arrangements. Assuming equal distribution can be achieved of its book, there will be a ratio of one book to every forty or fifty men.

Presently the War Department plans to issue a smaller edition of the "Army Song Book" which will fit into the soldier's coat pocket. It will omit the music to the sixty-seven songs, and will contain only the words. Probably as many as one and one half million copies of the pocket edition will be printed. Again, the smaller book will not be available for general distribution. The title-page of the "Army Song Book" reads, below the War Department seal: "This book is the property of the United States Government, and its contents may be used only within the military services."

The sixty-seven songs which are in the "Army Song Book" mirror the lyric habits of virtually every region of the nation and some of its insular possessions. They outline the nation's history. Songs of 1776, 1861, 1898, 1917-18, and 1939-40 are included. There are ditties from the cotton and the wheat fields, from railroad construction and the far West. There are service songs of the infantry, artillery, air corps, engineers, the marines and the navy. There are songs of English, Scottish and Irish origin and negro spirituals, and Hawaiian melodies.

The "Army Song Book" starts with *The Star Spangled Banner* and ends with a gentle version of *You're in the Army Now*. Some World War favorites, which the (Continued on Page 45)

THE vote returns in The Etude's Musical Motion Picture Contest are bringing to light interesting reactions. In straight musical or dramatic enterprises, a wide difference in taste can exist between what is welcomed in metropolitan and suburban communities. Motion pictures, like radio, aim at a single national audience. Towns that are large enough to have a motion picture theater at all see the same films as New York, generally at the same time, and their citizens are asked to form their own opinion about them, regardless of the dicta of Broadway. We believe this to be a sound and democratic policy. Do you? How do your opinions compare with those of the metropolitan critics? The Etude would like to know. Write, on a postal card, the name of the musical movie you have most enjoyed, and mail it to The Etude's Musical Motion Picture Award Contest, 1712 Chestnut Street, Philadelphia, Pennsylvania. Thus, you may have a share in determining the best musical movie for the first six months of 1941. Your vote may help to determine the kind of musical movies this nation is to see.

#### Paramount's New Musical Play

Paramount's forthcoming production of "Kiss The Boys Goodbye," adapted from Clare Boothe's Broadway comedy hit of the same name, promises unusual visual and surreal entertainment. Certain changes have been made in the film version of the play. In an introduction to the published play, Miss Boothe states that "this play was meant to be a political allegory about Fascism in America. But everywhere it has been taken for a parody of Hollywood's search for 'Scarlett O'Hara.' The picture is played entirely for comedy, entertainment, and musical clowns, with no regard for political allegory, intended or imagined. The best lines and situations of the original version have been retained; but, because the 'Scarlett' search has long since lost its topical value, the film now deals with a theatrical producer's quest for a genuine Southern heroine, to play the lead in a Broadway play about the South. The cast includes Mary Martin, Don Ameche, and Oscar Levant, who plays a reasonably accurate facsimile of Oscar Levant as the sharp-tongued young composer. The Levant dialogue, incidentally, is largely his own "a lib" invention, interpolated into the script as nondramatically as the two Chaplin *Tramp*s which he works into his piano rendition of the title melody, *Kiss the Boys Goodbye*. Directing the film is Victor Scherzinger, whose ablest film accomplishments always seem to be mentioned second to the fact that he once composed *Marchetta*. Scherzinger, whose wife was recently given the title of *AAAP* movie player most improvement on the air, and who furnished the scores for some hits as "The Love Parade" and "One Night of Love," plans henceforth to direct at least one picture a year for which he will also compose the music. That is good news. The current production contains five potential hit songs, all from Scherzinger's pen, with lyrics by Frank Loesser: *Kiss the Boys Goodbye*, *Find Yourself a Melody*, *Once I Met, I Never Let a Day Pass By*, and *Sand in My Shoes*. The singing of Mary Martin and the playing of Oscar Levant combine to extract the maximum of musical value from Scherzinger's melodies.

Comedy is heightened, in the sequence where audition candidates are expected to try out a new song, by the introduction of a midget who executes a "staged" try-out of the song at a piano so placed that the little man is not seen and the piano seems to play itself. The voice heard in this scene is that of Director Scherzinger. From

# Film Music That Musicians Like

By Donald Martin

scores of genuine audition candidates, Musical Director Arthur Franklin selected the twelve best voices among Hollywood's best-looking girls, and added the two best singers in Paramount's regular stock group, Eleanor Stewart and Ella Neal, as the "singing secretaries." They are heard in the title number as well as in *Sand in My Shoes*, with Connie Boswell, who canceled a scheduled appearance at the New Orleans Mardi Gras in order to appear in the film.

The plot involves the up-and-down (but finally up) fortunes of a Broadway vocalist (Mary Martin), who tries out for a part, fails to obtain it, learns that the show's producer (Don Ameche) and composer (Oscar Levant) are about to make a tour of the South to discover a typical belle for the rôle, and makes a hasty trip southwards herself to greet the questing pair on their arrival. The manor house, to which she induces them to come, contains a harpsichord, which property is the possession of José Iturbi and was insured by the studio for ten thousand dollars for use in the film. Iturbi granted permission for its use when he learned that Oscar Levant would be the one to play upon it. What he did not learn was that Levant had never played a harpsichord before in his life.

One of the more difficult song numbers which Levant attempted for a motion picture was recorded by Miss Martin. In the final chorus of *Kiss the Boys Goodbye*, she takes off in a high dive from a springboard, sings the final high note as she emerges from the water, and then swims to the edge of the pool. Inasmuch as Miss Martin records her songs directly, instead of singing them to playbacks of the film, she not only had to hold her breath while under water but also have enough to carry the high note for several beats as she reappeared. Oscar Levant in-

tends to write a sequel to his best-seller, "A Smattering of Ignorance," this summer, and his experiences on the Paramount lot are expected to furnish material for at least one chapter. He will begin work on the book at the conclusion of his current concert tour.

#### The Origin of Boogie-Woogie

Don Raye and Huglie Prince, composers of *Boogie-Woogie Bugle Boy of Company B*, as well as of the boogie-woogie bits in the Universal productions which incline to that novel medium,



Mary Martin and Don Ameche in "Kiss the Boys Goodbye"

have interesting things to say about the origin and significance of boogie-woogie. It is a musical form of African influences, which sprung up in the deep South, as a result of poverty and lack of formal education. During the days of Reconstruction, the recently liberated Negroes had very little money and even less book learning. They could not buy pianos and they could not read words, much less (Continued on Page 486)

#### MUSICAL FILMS

# Radio Rules the Air With Music

By  
*Alfred Lindsay Morgan*

**T**WO summer symphony series began this past month: the Lewisohn Stadium concerts, featuring the New York Philharmonic-Symphony Orchestra (Tuesdays from 9:30 to 10:00 P.M., **EDST**, Columbia network), and the Toronto Promenade Concerts, featuring the Toronto Philharmonic Orchestra (Thursdays from 10:00 to 10:30 P.M., **EDST**, NBC-Blue network).

The Toronto Promenade series again will be under the direction of the talented conductor-pianist, Reginald Stewart, who originally founded these concerts eight years ago. Mr. Stewart in recent years has made a name for himself in the United States as well as in Canada. Radio listeners will recall his successful series of four concerts with the NBC-Summer Symphony Orchestra during the latter part of April and in May. Previously, he appeared as guest conductor with the National Symphony Orchestra in Washington, D. C., and with the "Famous Conductor Series" of the New York City Symphony Orchestra. He is scheduled to conduct a series of concerts during the summer at the Lewisohn Stadium in New York, and will appear as guest conductor in several mid-west cities.

Stewart, born in Edinburgh, was brought to Canada by his family in his thirteenth year. He studied at the Royal College of Music, and then in London and Paris. His piano teachers were Idaidor Philipp, Mark Hambourg and Arthur Friedheim. He also studied composition with Nadia Boulanegar. In Canada, he first attracted attention as the conductor of the Canadian Operatic Society. Later, he became director of music at Hart House, University of Toronto, and pianist of the Hamboune Trio. He made his debut as a pianist in London in 1915, appearing in solo recital and with orchestra. Five years later he appeared as guest conductor with the London Symphony Orchestra during the Celebrity Series, being the first Canadian musician invited to appear with that organization. Greatly impressed with Sir Henry Wood's famous Queen's Hall Promenade Concerts in London, Mr. Stewart eight years ago founded the Toronto Promenade Concerts modeled on the former. These concerts hold the largest attendance record of any concert series in Canada.

Radio City Music Hall, which presents an hour's musical show throughout the year on Sundays, has recently inaugurated a summer series of chamber music concerts by the Radio City Music Hall String Quartet, with Jacques Gasselin as first violinist, and the Music Hall String Symphony, under the direction of Maurice Baron (Sundays, NBC-Blue network from 12:30 to 1:30 P.M. **EDST**). These concerts will feature lesser known works for chamber ensembles, including a group of new compositions by contemporary composers, both of the United States and Latin-American countries. Also various vocalists will be heard in lesser known art songs.

The Dorian String Quartet, which has been heard during the past two summers in a series of broadcasts featuring chamber music by American composers, has returned to the air again this year. This group is heard on Saturdays from 3:00 to 3:30 P.M., **EDST**, over the Columbia network. As in the past, the accent will be placed on American works, and undoubtedly many quartets that found favor with past radio audiences will be repeated in performance this year.

Following the Dorian String Quartet program, Vera Brodsky returns to the airways again this summer for short piano recitals. Miss Brodsky will be recalled by many listeners for her splendid recitals of all the Brahms piano works over the Columbia network last year. To date, her programs have not been announced; but, knowing the artist's extensive repertoire and ability as a program maker, we can safely predict that the recitals will be interesting and worth while. She will be heard from 3:30 to 3:55 P.M., **EDST**.

Kostelanetz's popular show, "The Pause That Refreshes on the Air," has changed its time from 4:30 on Sunday afternoons to 8:00 P.M. on Sunday nights. Throughout the summer, Kostelanetz and his smooth orchestra will be heard playing familiar classics and popular selections, with the regular assistance of Albert Spalding and frequent guest artists. It looks as though Kostelanetz picked himself a winner in his new show and that folks do not want him to take a vacation.

Those who like organ music will enjoy the Columbia program, "From the Organ Loft," heard Sunday mornings from 9:15 to 9:45 **EDST**. The performer is Julius Mattfeld, who is also librarian at Columbia's Station WABC in New York.

The Library of Congress and NBC have arranged to present a summer series of fifteen-minute dramatic sketches based on controversial or mysterious events in American history. Titled "Hidden History," the program made its initial broadcast on May 18th. It is to be heard each Sunday from 2:00 to 2:15 P.M., **EDST**, NBC-Blue



Reginald Stewart, Well Known Scotch-American Conductor

network. The radio audiences will be requested to send in old letters, books or other documents they may possess, regarding the events dramatized. Such Americana as is thus obtained will become part of the historical collection of the Library of Congress.

Through July and most of August on Sundays from 3:00 to 3:30 P.M., **EDST** (via NBC-Blue network), the National Youth Administration will be heard in programs presenting familiar and time honored compositions of the regular concert repertoire as well as works by American composers. Broadcasts will originate from Boston, other cities.

Somebody recently asked Station WOR in New York (Mutual network) what was the first quiz in the history of broadcasting. In these days of quite crowded kijecycles, others may well be asking for the historical distinction is the Current Events Bee, conducted each year by the Brooklyn Daily Eagle. The Eagle's Quiz first took place in 1924, with H. B. Kaltneben, then editor of the Eagle, as the interrogator. In its career, the program has been on several different New York stations, but for the last few years has been an exclusive feature of WOR. Sunday, May 25th, saw the broadcast of the seventeenth Annual Brooklyn Daily Eagle Current (Continued on Page 492)



Who, as a child, can forget a visit to an old farm and letting his curiosity lead him to the old ginger jar in the cupboard in which many of the family treasures were stored for security? Here is a musical ginger jar—"Traditional Music of America," written by Ira W. Ford, a Missouri farm boy who became a mineralogist. While digging and prospecting in all parts of the country, he set down some six hundred tunes "a large percentage of which have never before been printed." The book at once becomes a most valuable and inspiring record of the history of our country told in tunes rather than words. This, of course, is our folklore treasure from which many composers of the future may construct great works. It contains interesting descriptions of the origin and rediscovery of these fascinating American melodies. The present public desire for more information upon American tunes and ballads is very great. "Traditional Music of America"

By: Ira W. Ford

Pages: 480

Price: \$5.00

Publisher: E. P. Dutton and Co., Inc.

#### THE STORY OF MUSICAL INSTRUMENTS

The publishing firm of W. W. Norton & Company, Inc., of New York, has the excellent slogan "Books that Will Live." What is the use of publishing a book, if it is to pass into early annals and death in a year or so? The Norton Company has brought out a voluminous "History of Musical Instruments" by the European savant, Curt Sachs, for many years Curator of the Berlin State Museum, where he was in charge of the remarkable collection of instruments in that institution.



Concert at the Spanish Court by Jacob van Loo (Eenmengs). Listening to the king, the queen playing the harp; richard, the musicians accompanying on violins and a violoncello. An illustration from Curt Sachs' "The History of Musical Instruments."

Dr. Sachs is now a Professor at the New York University. The great collections of musical instruments, in Paris, London, Berlin, Copenhagen, Rome and other European cities, are visited by tourists who roam idly around the cases as they do in the Steinert, Crosby Brown and Stearns collections in America, only to come out with little more information than they might have after a stroll through a department store. The origins and the development of the instruments are matters of great human and romantic interest. Man's in-

sistent desire to express himself in sound began with man himself. One of the earliest instruments was unquestionably the rattle. Even now, with aboriginal races, the most primitive seem to start with some form of the rattle. With these early manifestations of rhythm, man gradually moved on to some form of melody, then to counterpoint and harmony.

However, it is a huge step from the rattle to the modern symphony orchestra. The Sumerian drums and harps depicted on stone slabs, in the University Museum in Philadelphia and in the



An book here reviewed may be had from THE ETUDE MUSIC MAGAZINE on the price given plus postage.

By B. Meredith Cadman

#### "The History of Musical Instruments"

By: Dr. Curt Sachs

Pages: 503

Price: \$5.00

Publisher: W. W. Norton and Company

#### THE COMPLEXION OF CHOPIN

A shrewd British critic, Gerald Abraham, has appraised Chopin's Musical Style. The book is most helpful to one who has become inoculated with the contagious charm of the great Polish-French composer. There is very little that one can write about such a book as this. It must be read to be assimilated. You may not agree with the writer, but his opinions are provocative and stimulating. For instance, you will find the paragraphs noting the debt of Chopin to the Irish John Field very interesting. Yet Chopin's advance upon the style of Field is instantly evident.

The size of the book, naturally, does not permit more than passing mention upon some of the representative works.

#### "Chopin's Musical Style"

Author: Gerald Abraham

Pages: 116

Price: \$2.00

Publisher: Oxford University Press

#### BOOM! BOOM! BOOM! BOOM!

At last a fine, practical book appears for the bass drums, tenor drums, and cymbals, by Sam C. Rowland. First of all, it has a splendid introduction by Edwin Frankel Goldman, which stamps it with authority. The volume is finely illustrated, with numerous action photographs. There is an excellent section illustrating Scotch Bass Drumming, with its aerial work and twirls, in which the kiltsed performers amaze the onlookers. The author tells us that Scotch Bass Drumming may easily be learned in four to six weeks if the drummer is willing to practice fifteen minutes a day. This style of drumming has become very popular with American Legion Corps. Therefore, if you want to know the difference between a Triple Ratamac, a Double Drag, and a Flam Paradiddle Diddle we know of nothing more practical than Mr. Rowland's work.

#### "Percussion Technique"

By Sam C. Rowland

Pages: 49 (sheet music size)

Price: \$1.00

Publisher: O. Pugani & Bro.

BOOKS

**T**SCHAIKOWSKY'S *Francesca da Rimini* has never been so popular as his *Romeo and Juliet*. Dante's "Inferno" (which supplies the program) being less read than Shakespeare's "Romeo and Juliet," it is not surprising to find most people unfamiliar with Francesca's tragic story. Since it is a melodramatic one, Tchaikowsky wrote melodramatic music to depict it. The score is intended to suggest, at the beginning, Dante's descent into hell and the sights he sees there. "Among the tortured ones he recognises Francesca da Rimini, who tells her story." The clarinet conveys her voice.

Some of us might not willingly turn to a score of this type, but it can honestly be said that it becomes a privilege to hear it under the sensitive and expressive treatment of Sir Thomas Beecham conducting the London Philharmonic Orchestra (Columbia Album M-MM-447). One understands better why some critics have claimed this work to be the finest piece of program music that Tchaikowsky wrote. Moreover, the recording, made in England, is of an unusual quality, being brilliant and full in tone as well as clear in detail. It is the best orchestral recording that Columbia has given us in the past year, and of a quality that the company's domestic engineers might do well to imitate. This is the first time that the music has been recorded in an uncut version.

Hard on the heels of Columbia's issue of a performance of Brahms' "Symphony No. 3 in F major" by the Chicago Symphony Orchestra, under Stock, came a release by Hans Kindler and the National Symphony Orchestra (Victor Album M-762). Purely from a standpoint of reproduction, this is the best recorded version of this work. As a performance, however, it is less convincing than either the Walter or the Weingartner versions. True, it is more forcible reading (particularly in the two outer movements) than the Stock version, and, on the whole, a more definitive exposition of the score; but, at the same time, there is not the breadth of spirit nor the lyricalism which makes for an enduring performance of this symphony. Our choice goes to Walter, who seems most happily matched to this score. And, as a recording, the Walter set still remains a satisfactory job. There is a warmth of humanity and a touch of nostalgia in the music of Brahms' "Third Symphony" which endear it to the music lover. And as we listen to its lovely slow movement, it seems the tenderest and most appealing of all the slow movements by this composer.

An early work of Brahms, the *Serenade No. 2 in A major, Op. 16* previously unrecorded, has been delightfully performed by Richard Korn and the Alumni Orchestra of the National Orchestral Association (Victor Album M-776). Some writers dismiss the serenades of Brahms as sketches of symphonies, which has always seemed to us very unjust. The present work is assuredly gracious and refreshing; it is music of youthful lyricism, written in the style of an 18th-century divertil-

mento, and, as such, it is music of entertainment. This is the sort of composition that belongs in everyone's record collection.

Eighty minutes of a symphony is a gargantuan repast. And indeed it may prove indigestible to some listeners who do not admire Bruckner, whose "Symphony No. 5 in B-flat major" played by the Saxonian State Orchestra, under the direction of Karl Böhm (Victor Albums M-770 and M-771), takes fully this long to play. As in most works of Bruckner, there are some truly poetic passages as well as the usual Brucknerian long-windedness. A great admirer of Wagner, Bruckner did not, however, have the former's passion and fervor; for he was continually beset with a religious feeling that entirely removed any sensuous quality from his music. This is apparent in the opening movement which, although strongly impregnated with the spirit of Wagner, contains hymnlike passages that have a pious tinge. The long *adagio* is the best movement. Its mood of romantic rhapsody creates a greater sense of spaciousness and assurance than either the lengthy opening movement or the protracted finale. The *scherzo*, based upon a bass figure used in the *adagio*, is suggestive of merry-making peasantry. In such a day and age as ours, an enjoyment of Bruckner requires patience and a type of musical stamina that does not always repay the effort. Perhaps the best way to enjoy Bruckner's symphonies is to play one or two movements at a time.

Vaughan Williams' *Fantasie on a Theme of Tallis* (played by the B.B.C. Symphony Orchestra, with Sir Adrian Boult directing, Victor set M-769) is an unpretentious work of great beauty; in which serenity, one of the most valued qualities of all great art, is truly achieved. Here we have a translation, as one writer has said, of the feeling of four centuries ago into the idiom of our own day, made flexible and given a force undreamed of by Thomas Tallis (1529-1585). The work, scored



HANS KINDLER  
Conductor of the National Symphony  
Orchestra, Washington, D. C.

# Master Records of Masterpieces

By Peter Hugh Reed

for double string orchestra, is played by Boult with fine precision and sensitivity. Both the performance and recording show a marked advance over an earlier recording by an amateur ensemble.

Some listeners may ask, on hearing the recorded orchestral version of Bach's "Te Deum and Fugue in C" (played by the Minneapolis Symphony Orchestra in Columbia Set X-195), how much of the music is Bach, how much is Weiner the arranger, and how much is Mitropoulos the conductor? Weiner shows skill in modern orchestration, but he inflates the material, while Mitropoulos demonstrates virtuosity in his conducting but plays the music with an unyielding, metronomic drive. Perhaps the recording has something to do with it, for it is singularly lacking in breadth and tonal vitality. Although the grandeur of Bach is not destroyed, it is not exactly confirmed.

Stokowski, in the recording of the *Love Music* from "Tristan and Isolde" (Columbia Set M-MM-427) made with the All-American Youth Orchestra, repeats a formula he has pursued in two previous arrangements made for Victor with the Philadelphia Orchestra. The present arrangement includes the music of the *Love Duet* from the words "O sink herneide" up to the point of the final frenzied outpouring of the lovers before the entrance of King Mark; from this point Stokowski skips to the Liebestod at the end of the opera. The music is played *Con amore*, with some highly individual feeling for phrasing and tempo.

Stokowski's recording of Moussorgsky's *Night on Bare Mountain* (Victor Disc 17900) is the version he made for the Disney picture, "Fantasia". The score is arbitrarily altered with an eye toward the movie, and although this is a better recording, it is not as convincing a performance as the earlier one by Paul Paray.

The album of "Symphonic Fragments from Debussy's *Le Martyr de Saint-Sébastien*," played orchestra (Victor Album M-967), is incidental music written for the mystery play of the same name by d'Annunzio. The music evokes moods and is colorfully conceived, but it does not hold together well. One should become familiar with the story of the play in order to enjoy fully the musical works. Performance and recording are good.

Piano students and teachers may find Jeanne Behrend's album of "Piano Music by American Composers" a valuable asset (Victor Album M-784). The playing is both sensitive and intelligent, and the recording is realistic. The music is varied: "Two Preludes" (Chasins), "Three Preludes" (Gershwin) (Disc 17910); *The Whippoorwill* (Mason), *March Wind* (Continued on Page 494)

RECORDS

**N**OWADAYS, THE CHIEF SURGEON of London's great Children's Hospital does not get to know his small patients so well. They stay so short a time. After three days, they are sent to the country, even the badly wounded ones; their beds are needed for new casualties. The chief surgeon examines them daily, however, in rooms in the center wing where bombs have not yet fallen. One day he came upon a wee girl who seemed listless.

"She isn't getting enough nourishment," the doctor explained, after examining the child.

"Ah, but she is," said the mother. "I see to that, special. Twice a week she has meat, and twice a week she has meat broth. Reg'lar."

"Doesn't that take extra food tickets?" the doctor asked kindly.

"No, sir; it's the way we manage. The neighbors and me, we have a sort of friendly arrangement. When I get my bit of meat, I lend it to Mrs. Richards, and she boils it half an hour to make broth for her children. Then she takes it 'round to Mrs. Small, and she boils it half an hour. Then I get it back, and we have the meat to eat. We all do it that way."

The doctor's sister told that story. She is Betty Humby, pianist, Professor in the Matthey Pianoforte School, Director of the London Mozart Concerts, and one of the most distinguished of Britain's younger artists. When her own small son was evacuated to the United States, Betty Humby determined not to pass the ocean between them and came along. Within a few weeks after her arrival, she made her American débüt under the baton of Erno Rapee, on the Radio City Music Hall of the Air program. Later in the year, she will play as soloist under the direction of Sir Thomas Beecham and of Eugene Goossens. But her own career, she tells you, is of secondary importance. Her chief interests in life are British music and British children, and she is here to do whatever she can for both.

Miss Humby has already done much for these causes. Asked by the British Government to take chamber music concerts to the provinces, as morale builders in war time, she has spent the better part of a year organizing programs, getting artists together, taking them on tours without knowing whether the next air raid would wipe out the road, the travelers along with it, the town at its end, or all three; but carrying on with the program of morale-through-music, regardless.

#### The War Plays Havoc with Public Concerts

"The war put an end to much of Britain's public music," says Miss Humby, "for want of subsidies, and because of evacuation, concentration, and movement of populations. Trains and lorries were taken into use for the troops, and gasoline became more and more difficult to get. Nobody could be sure of arriving anywhere on schedule. And even when the artists themselves

managed to get through, their instruments might be held up. In the case of fine grand pianos, this was rather a problem! And, of course, it was just the wrong time to allow anything to put a stop to concerts. The people needed spiritual stimulus more than ever; not as a bulwark against dangers, but, curiously enough, as a cure for boredom!"

"The British public is showing magnificent courage in war, but, the small day-by-day movements of war-time emergencies need a counteracting lift. Despite the excitement of war, everyday life has become entirely quiet. Because of the air raid menace, nobody ventures to go out for amusement at night. Women do their marketing early and then stay at home. Possibly

# Music in Britain's War

An Interview with

Betty Humby

Distinguished English Pianist,  
Director of The London Mozart Concerts

Secured Expressly for THE ETUDE By MYLES FELLOWES



Betty Humby, Celebrated British Pianist

the telephone may be broken down. To meet a friend for tea is the greatest sort of lark. For the most part, one sees no one, gets no news, hears nothing. And the many evacuees in the suburban towns do not have even the comfort of watching out for familiar faces when they go shopping. They know no one at all and feel desperately lonely and strange. Something had to be done to give people some sort of lift in their daily lives, and the Government kindly granted me the opportunity to try and carry on the spirit of the Mozart Concerts we had been giving in London. The Mozart Concerts is a permanent organization, headed by Sir Thomas Beecham, and devoted to giving first-rate orchestral and chamber concerts, at fees that are much lower than the average concert admission price. Many of the best-known musicians join with us in our desire to bring the best in music before the people.

"And so we took our concerts into the provinces. Since most of the halls are commandeered, I got permission to give the concerts in the cathedrals. The acoustics were admirable, and the full view of the altar emphasized the note of spiritual lift which we wanted so much to convey. We gave over eighty concerts in all, with more than three hundred musicians participating. The audience was charged from three-and-six to a shilling, to cover the necessary expenses of getting us from place to place; surplus intake went to the Musicians' Benevolent Fund.

"The travel conditions were our worst hazard. We piled as many as we could into an old private car; each of us contributed a ration ticket to get the petrol to run the car. We packed our instruments along, somehow, and set out for one of our key cities—Portsmouth, Bath, Brighton, Bognor, Birmingham, Gloucester, Worthing, and ever so many more. Working outward from these cities, then, we gave more concerts in all the little towns in the immediate neighborhood, contriving to be on the road as little as possible, and covering the territory between stops in tiny snatches. Even so, the road that had looked inviting last night might be a great crater hole by morning. Often some of our performers just did not arrive. Then what had been planned as a chamber music or choral program might have to be refashioned into an impromptu piano recital, on whatever sort of piano happened to be handy. And the people enjoyed it! The crowds of the concerts brought back the fragrance of old times, when the Fair was the great event of the year, and people came there to meet each other and to hear the news. People came (Continued on Page 490)

## Connecting Tones

(1) When playing notes under a slur, I always try to connect the notes with the fingers—that is, to hold between the notes—even when I use pedal. Some players lift the hand immediately after the note is played; it is better to hold on the pedal to connect the notes. What is the correct way?

(2) I have not names on playing recital pieces from memory, since most pupils do not play with the same confidence as when they have them. I have, however, often forgotten them. After all, it is not an exhibition of memory, but rather playing a piece with ease, bringing out a good interpretation and not forgetting the notes. Please give me your opinion.—M. E. Pennsylvania.

(1) Yours is, of course, the correct way to play slurs. In isolated tones or chords, however, it is sometimes permissible to take hands away, using the pedal for legato.

(2) Right! As you say, it's the music that counts—our parrot-like repetition of a few set pieces. If you practice harder and younger people will work carefully and conscientiously with their notes, so much the better. In this way more material is covered, technical and reading facility better developed, and true musical enjoyment more easily fostered.

## Better Artist Concerts

I am a successful piano teacher in a small city and am anxious to have my students hear as many of the best artists as possible. Under the present system, afford many artist concerts, and are limited by our choice to those offered by the local manager. These are often chosen from the list submitted to us by the New York representative; and it seems that most of the artists we hear are either too expensive or too available. As a result, we have had some mediocre performers and singers—several of whom I have heard and who are not good. It is that they have had to pay very high prices for these "flops."

I would like to know if there are any suggestions you can make or any advice you might be able to give to help us secure better performers.—L. W. Washington

Round Tables have a habit of putting me in tight places. I am a pianist and squeeze myself being immune to brickbats and砖头 alike. I'll tackle your question today. It's a subject about which it is high time to clear the air.

From every part of the land complaints have been coming in these many years on the subject of mediocre artists and exorbitant prices. Management bureaus have taken unfair advantage of the concert circuit, and the most intelligent souls who have done the marvelous (and often heartbreaking) work of developing concert series in a thousand cities of this country, may I ask, why do organizers continue to accept the third-rate artists and expensive fees? They are constantly foisted on them by unscrupulous managers. Do they really put up with them? I think because they haven't sufficient knowledge, speaks or authority to assert their rights?

Have you ever thought where the exorbitant sums go, which the racketeers demand? Certainly not to the artists themselves, whose fees are often surprisingly slim. How can they expect to earn while return when all the expenses as travelling (with inconsiderate bookings, and appealing juries), living, piano, entertainment clothes, national advertising, cost of printing tens of thousands of fancy circulars, cuts, window cards, and



## Conducted Monthly

By

*Guy Maier*  
Noted Pianist  
and Music Educator

Correspondents with this Department  
are requested to send Letters  
to one hundred and fifty words.

so on, large managerial cuts, union dues, all must be taken out of their fee? Well, where does the rest go? Nowhere but to the central managerial bureaus with their topheavy organizational and overhead expenses.

I know some artists who, in order to obtain some respectable bookings, consent to work for a small weekly salary. This arrangement makes an even larger discrepancy between the fee paid by the local manager and the net amount actually received by the artist. Yes, unhappiness among the artists is as rife as discontent in local circles.

What can we do about it? First, for most of the concerts accept only artists whose attainments and desirability are well known by a committee of your best local musicians. Such a group, appointed in an advisory capacity, should be consulted frequently.

If a lesser known artist is engaged, insist on a small fee. "Dicker" with the manager, as he is accustomed to it and expects in you. You will be surprised to see how often you can get bargains! If you must engage an unknown or inexpensive artist, choose an American; he's your best bet, for you may as well know that, being an American, he just must be good in order to be accepted by the booking agency in the first place.

Engage as much as possible with independent managers, who feel personal responsibility to your community, and who are anxious to give one hundred percent satisfaction. Within reason, insist on having the artist play solo. You will get them to do so, and you will be surprised. This goes for all but perhaps a dozen of the most popular artists. Don't accept substitutes. If possible, do not tie up with any one central bureau exclusively. However, if you cannot avoid this, insist on getting the artist of your choice, even if he is under another management. If you are sufficiently poker faced and stony hearted, the booker will eventually come to you and say, "Don't worry; we'll not induce anyone on your date."

You know as well as I that the quickest way to poison a recital series is by one or two deadly concerts. Such "flops" often finish them off for good and all. So, let's not kill the goose!

## A Recording Machine

I want to ask your advice about purchasing a recording machine. In Boston, My students are fine in listening to records, but themselves, of course, I know that they are not. I am inferior, but I think it might be good for me in a general way. What has been your experience in making records? —S. L. Oklahoma.

For several months I have been experimenting with such a machine; and, I assure you, it has already paid me more than its original cost. To perfect such a device, to simplify its mechanism and form (combined with radio for home use), is a triumph of modern craftsmanship which none of us thought possible a few years ago.

The cost of upkeep is negligible; the operation easy. Inexpensive but good records for experimental purposes are surprisingly low in price. I do not agree with you that the tone quality is inferior. If you secure a good "make" take plenty of time to find the best recording location in your room, and regulate the volume of your tone. Home piano records should be quite timely and "memorable" if they are given to these matters. Be sure for, it will need adjustment from time to time in order to get best results.

Your pupils, actually hearing and now telling you, sound will be convinced at last that your criticisms are worthy of consideration. Without a doubt, "I told you so" will be added report for you as a teacher. No more will they hold out those maddening old refrains, "Oh, I'm so glad we're playing together," or "I'd do make a ritard there," or "Why, of course, we'll play that in time!" No, you just turn that in and they will say, "Gee, I didn't know it was so awful."

I hope all Round Tables who sincerely want to bring the best possible music to their towns will clip this article, and send or read it to their local concert committee. It is our only hope now of improving the situation.

I hope that you will get the same when you hear your own playing. Don't be persuaded to make any records when your students are around! And don't play yours for anybody until you make good discs; otherwise, you will be

humiliated. The student, hearing himself, receives an active incentive toward improvement; making discs becomes an event, the process itself stimulating to his success. You will find that your players in the season usually show to marked disadvantage compared with later ones. A record of the season's progress becomes a valuable graph for both teacher and pupil.

For professional pianists who must work without coaching or guidance, a recording machine gives the ideal check-up. Indeed, I sometimes think it of more value than a piano, because it eliminates the criticism of some pianists of "mannerisms." Then there is always the satisfaction, after you succeed in making a good record, of calmly sitting down whenever you feel low and giving a pleasant kick out of your own playing. Such records make you actually gloat over your piano's prowess!

Don't forget, too, that with such a machine you can make your own private recordings of favorite artists and have them over the air. Also, when you practice you can improve your own speech and the quality and timbre of your voice. You can make permanent discs with only slightly larger cost per record.

Now, if only we could have a practical home instrument which would combine sound track with motion picture photography! It would be ideal. We then have a complete record of our work. Most of us would be shocked by the visual aspect of it. We would learn much more to do when playing the piano, and we would discover it in the best possible way—through our own horrible example. But it would certainly be worth it!

## Are Pieces Enough?

I teach a girl of ten years. She has taken lessons for the past four years and had another teacher. From the very beginning, when I impressed upon her steady practice, when I made her take a lesson child to lesson in one week, she improved in one day. Now here is my problem: I can't get her to play more than pieces and when I ask her to play them, she pieces, when I ask her to play them, she pieces, when I ask her to play them, she pieces. For the past few months, I have taught her only pieces such as *Guilty* by Nervin, *Am I Doing Right*, *When You Kindly Advise*, *My Way*, *Woe* to pieces. Am I doing right by giving her only what she wants to play?—E. E. New York.

Rather than be stampeded by your girl's aversion to technique, I would invent brief, avenging technical exercises (without notes) which would challenge her intelligence and skill. I would give her these very sparingly, asking her to devote only a few minutes daily practice to them. If you do this cleverly, you will gradually instill a desire for technical competence in her; that's all you need to do. If it's not? I also, I would be very canny about presenting fascinating pieces to her, numbers which would invariably contain some technical nut to crack. You might try *By a Cloud*, Bentley; *Caution* by Lebed; *Red, Red Rose*; *Midnight Bells* or *Meas. Grunn*; *Sister, Sister*; *Maier*; *Song of the Wolf*; *A Garden Lieben*; *Hodson*; *Some of You*; *Dennee*; *From the Land of Poppies*; *The Jolly Stock*; *Waterson*.



ISIDORE LUCKSTONE

HERE IS ONE BRANCH of the singing art, seemingly small, but very important, that usually receives insufficient consideration. We refer to vocal presentation. A few hints on this subject may be profitable, even when printed.

To obtain valuable knowledge of this presentation, one should study and imitate certain features found in great artists; but to-day it seems either that talent for such imitation is lacking or that individuals fail to realize what great artists convey. When singers of the present are able to duplicate to any great degree the art of Sembrich, Jean De Reszke, or Plançon? Is there any tenor who can approach the perfection of that greatest of all operatic tenors, Jean De Reszke (di rešké)? His presence was regal, his art was supreme. He showed nobility of style, dignity, strength, musicianship; he was master of every shade of expression and subtlety. His influence should have been pronounced, for he overpowered everybody and everything, yet we have never noticed his influence upon any singer of to-day.

Then one cannot forget Plançon (plan-sóñ). He could sing roulades as well as any woman. His phrasing also was delightfully musical, and he had a glorious voice. Those were great artists. Voice is one thing; presentation is another; both must be mastered and reviewed, but the art that lies beyond mere presentation must be shown.

Correct vocal technic must be obtained by all vocal students, even as technic is required in any art, but voice emission will not suffice unless accompanied by proper knowledge of artistic presentation. A beginner is usually required to devote his attention for a lengthy period to voice foundation and exercises, which often often

discourages many hopeful students, who lack necessary patience, but who would welcome suggestions toward something more attractive.

#### Technic Through Song Appeal

If the student can be led to think of exercises as *phrases of a song*, with some thought of presumed expressive meaning, he will be more likely to interest himself in their study. The time does come when the pupil should be allowed to have a song, although the technic may still be lacking. The song adds to his progress and interest and, if selected with good judgment, may serve as an excellent exercise. Otherwise, he is apt to discontinue his studies before he has accomplished much. If to become a singer, one must look upon development as a laborious concentration, the joy is taken away, and interest lost.

It is much more inspiring to strive for ideals, rather than mechanical perfection alone. Such procedure need not interfere in any way with the practical angle of singing, but will lead the student who is ready for song presentation toward the much pleasanter but never-ending toward that the art requires.

No successful singer exists without some special line of talent. It may be voice or individuality;

dramatic strength or charm of manner; attractive personality or magnetism; unusual musicianship or soulful appeal; fiery temperament,

mastery of declamation, or a combination of

# Vocal Presentation

From a Conference with

*Isidore Luckstone*

Secured Expressly for THE ETUDE  
by ELISE LATHROP

Isidore Luckstone, one of America's foremost accompanists and voice teachers, died recently at the age of eighty.—Editor's Note.

two or more of these. It is rare indeed for one person to have all of them. Many of these qualifications can be acquired with time and patience. Innate musicianship may be lacking, yet practical musical knowledge can be obtained. Voice, appearance, poise, affability, refinement, and authority must be shown. Above all, the singer should possess *charm*. Many vocalists with various faults succeed because of charm, while others with excellent technic fail because they lack it. Then, too, a very necessary adjunct for the would-be artist is tone color. The most beautiful quality of voice, with impeccable intonation, will not charm if there is no variety of color or warmth.

The questions of good taste and expression are not, I think, brought sufficiently to the attention of students, who are presumed to think only from the physiologist's angle, which seems to me to be a mistake. Why not bring to his mind, even in the beginning, the various subtleties that must be obtained and displayed later? After all, artistic presentation must be a part of the singer, or legitimate use of the voice does not impress.

#### The Student Singer Must Win His Public

When the time comes for a student to appear before the public, he must present himself as an outstanding individual. He endeavors to show mastery of his art, together with intelligence, strength, and expression. He must be *authoritative*, as though assuring the audience that his conception of a selection is correct, and the outcome of good taste and long, serious study. His poise and manner must be of unquestionable dignity.

He should approach his audience with a smile, impressing his hearers with his delight in appearing before such a notable gathering. By immediately securing the sympathies of his hearers, he will already have taken the first steps toward success.

It follows that the artist should portray with

VOICE

## Music and Study

sincerity of purpose and confidence the expressive and emotional demands of the selections chosen. Sometimes, with American pupils, one encounters odd prejudices. I was teaching a love song to such a pupil, a young lady from an excellent family. She sang it very coldly, and I tried to make her put more feeling into it; but, although she understood what I wanted, her reply was:

"I understand, Mr. Luckatone, but what you suggest is like asking me to disrobe."

"But, Miss Blank," I persisted, "I am not asking you to show your own innermost emotions; just a copy of those of Mary Brown or Beanie Smith, or anyone who you may imagine is feeling the sentiment of the words and music."

But no, she neither could nor would try to express the emotion, for it would not be "nice." Naturally, anyone feeling as she did could not possibly become an artist.

While a certain coldness is often found in American students, those of foreign or mixed races have their own special defects; such as over-sentimentality, lack of restraint, exaggerations of many kinds.

I actually overheard a woman at an opera performance say to a friend: "I do not like *Caruso*."

The friend was amazed to hear such a statement about the highly popular tenor, and asked why. *Caruso* was on this occasion singing one of his impassioned interpretations of a great role.

"Because," the lady calmly replied, "*Caruso* insults me when he sings such things. It is like a dog in the face."

Although oddly expressed, there was perhaps more in this feeling than even the lady realized. I firmly believe that music may stir unsuspected emotions within a listener.

It is a fundamental reason that all singers must respect the composer, whose impressions and intentions must be adhered to. As the great conductor, Toscanini, says: "The most important idea is to bring out the composer's meaning," for great composers write their music in absolute harmony with the text, and according to their ideas of what best expresses that text. Each interpreter must sense what the composer has thought, and how such ideas can best be revealed to the audience. Only after careful analysis of such demands, may the performer add his own individual interpretation. He must not put himself first. He must let personal feelings appear only after having tried fully to sense the composer's wishes.

### Great Artists Not Always Infallible

Great artists cannot always be copied too exactly by the student. One forgives in the artist what is unpardonable in the student. For instance, one artist whom I heard repeatedly had to sing the word, *Liebster*, with the first syllable on a high note. Fearing the possibly shrill effect of the vowel *ee*, she modified it. Unfortunately, she overdid the modification, and the word always sounded suspiciously like *lobster*.

Jean De Reszke usually sang *about* instead of *above*, but one scarcely noticed the difference. None the less, a student would not be permitted to make such a change.

Liberties can be taken by artists, when in good taste and for good reasons. In the older Italian operas, cadenzas were written for individual singers, designed to show the best qualities of each. Ever since that period, one is supposed to sing only the written music, since the composer, knowing exactly what he wants, would find it unwarrantable for a singer to make changes. If such a change is made, it (Continued on Page 486)

## Immediate Action, Please!

Read the following and if you agree with us, send immediately to your Representative in Congress (your Postmaster will tell you who he is) a vigorous but courteous protest against the designation of musical instruments as luxuries, when all experience in all countries has shown that music in times of great crisis is of paramount value in promoting patriotism and maintaining morale. To curb music in this way would be like classifying munitions as luxuries. After you have written your letter, explain this serious situation to your friends and pupils and request them to write to their Congressmen.

\* \* \* \*

Statement Presented to the Ways and Means Committee, House of Representatives, Washington, on May 7, and Now a Part of the Official Records of the Hearings on the Proposed New Tax Bill.

Music educators of the United States feel that inclusion of musical instruments in category of luxuries for taxation or for any other purpose is wholly inconsistent with the American faith in education.

We believe all American citizens deserve to share equitably the costs which must be incurred for defense of the American Way of Life and for our present and future security. It is not our prerogative to advise how the necessary funds shall be raised, whether by taxation or otherwise, but with all our fellow citizens we shall tighten our belts and do our best to support our government and aid the common cause. One point is that one hundred years of progress, which has resulted in the recognition of the fine arts and especially music as among the fundamentals in the education essential to the citizens of a true democracy be not tossed into discard by a tax law which classifies music education with cigarette smoking and card playing.

Music is an accepted factor in our national life

and in the education of our children, who are to be the supporters of our country in the days ahead, when we hope present uncertainties and fears will be only shadows in the background of a glorious history. Musical instruments are essential implements in education and tools of our professional musicians. The 60,000 school children who have assembled in the National School Music Competition-Festivals held in ten regions this spring represent more than three quarters of a million students in the bands, orchestras, and choirs of our schools who have participated in district and state preliminary festivals this spring. And these thousands are only a fraction of the total number of boys and girls to whom music in school affords a vital daily experience.

The 45,000 music educators employed by our schools and colleges, in cooperation with fellow teachers, pupils and their parents in every city and town in rural schools, are now in the midst of a great nation-wide movement to utilize music in every way to stimulate and enhance the spirit of American Unity, to strengthen morale and to help build that solidarity which is essential to our well being. In the light of all this, we would be untrue to our convictions and to our obligations as public servants if we failed to direct attention to the inconsistency of imposing a luxury tax on the implements of music education and of music making. In building for the defense of our Democracy, all such tools are essential, just as are text books, tractors, war planes, or torpedo-pedals.

MUSIC EDUCATORS NATIONAL CONFERENCE  
By authority of the National Board of Directors  
FOWLER SMITH, President  
A. R. McALLISTER  
President, National School Band Association  
ADAM P. LESINSKY  
President, National School Orchestra Association  
MARIELE GLENN  
President, National School Vocal Association

## Three Against Four—By J. Clarence Cook

(Unceasing requests for explanation of this comparatively simple technical difficulty warrants the presentation of this solution.)

The ability to play this peculiar rhythm is not to be achieved by scrambling over the keys in a hit or miss fashion; nor does practicing each hand separately help to any great extent. Three against four is a purely mathematical proposition, and if it is to be executed correctly it should be worked out in the same manner as a problem in arithmetic.

To begin, we must reduce the three and four to their common denominator, which is twelve. Now if we take the following passage—



and expand it to twelve-eight time, we have the following—



This is like placing the music under a microscope: the relationship that before was obscure, now becomes apparent. We find that the notes of the right hand fall on beats one, four, seven, and ten; while the notes of the left hand fall on beats one, five, and nine.

Now play the passage very slowly, counting out loud and making the notes of each hand fall upon their respective beats. Play the passage over and over, gradually increasing the speed. Cease counting when the speed becomes such as to render counting impracticable, but try to retain exactly the relationship that was discovered in the slow tempo. A peculiar jumpy, *jittery rhythm* will be the result, perhaps not what you have been accustomed to hear, but as can readily be perceived, the only correct one.

John Dunstable (1370-1453), English composer, whose musical compositions were highly lauded, was also much sought as an astrologer by the superstitionists of his day.

Emile Waldteufel (wood devil) was a Frenchman, not a German. His waltz, *The Skaters*, now heard everywhere because of the present day popularity of ice skating, is now over seventy-five years old. Waldteufel was born in 1837 and became court pianist to the Empress Eugénie.

**G**OOD TASTE in the use of tone color should be one of the outstanding characteristics of all organists. Instead we all too frequently find registration that is indistinct, inept, unimaginative and sometimes positively bad; in other words, a failure to appreciate the values that lie in one of the principal attributes of the instrument.

Why is this? Is it because organists spend so much time in the church that their music makes on the drawing of a dimmer? Is it because they never make an effort to hear piano, violin or voice recitals of a high grade, where variations of shading are the indispensables of success? Above all, do they miss the significance of the greatest of all organists' color guides—the symphony orchestra?

A totally comprehensive answer to "Why is This?" cannot of course be given, but there would seem to be one general lack apparent in most cases, and that is a lack of imagination.

At once we are faced with the question, "What is imagination?" As concerns the interpretation of music, a fair definition might be, the ability to sense and to present the spirit of the music—that something which lies beyond the printed page. There are innumerable interpretative artists who can play the notes with meticulous exactitude, but who fail completely in giving significance to those notes. We come away from a performance by such a player with admiration for his technical facility, but with keen regret that this facility is an end in itself rather than the means of revealing the *real* importance of music; in other words, the emotional content.

#### Musical Effects through Mechanical Means

Organists are frequent offenders in this matter. They may play the notes, but they do not "play the music." Other musicians may immediately say that the organ is such a mechanical instrument that no "music" can come out of it, but only those of extreme prejudice will insist that organ playing, in its best exemplification, gives solely a "mechanical" effect. Much depends upon the player.

Granted that the organ is an imposing array of mechanism, nevertheless that mechanism is a means to an end—exactly as is the mechanism of the piano. The subtlety with which this mechanism is used toward the presentation of musical effect marks the artistry, or lack of it, of the player. To indulge in a play on words, we may truthfully remark that registration must "register" as a part (and a big one) of fine playing.

That the organist has a more uncomfortable task in the preparation of his literature than almost any other instrumentalist is well known to all organists; but this fact is only faintly realized by the profession at large. For the realist on tour this condition is acutely uncomfortable due to the fact that no two organs are alike; the same program may be played one night one way, and the very next night it will demand familiarity with a console totally different in the allocation of the mechanical controls.

But the initial difficulty goes back even further; it arises when registration effects of a new composition are first planned. The composer in his indications is compelled to make known his desires in the light of the instrument with which he is familiar, unless he has wide acquaintance with the color possibilities of several comprehensive organs. Unfortunately, his indications may

# Registration

*By*  
*Palmer Christian*



PALMER CHRISTIAN

not be at all applicable to the instrument at the disposal of the organists studying the composition.

It is at this point that the organist has two courses open to him: he can follow the printed indications, no matter how they sound, or he can experiment until he finds the most satisfactory effect. If he is a stickler for the printed page, he will do what the printed page tells him to do—and nothing more. If he has imagination—in other words, if he is a true artist—he will follow the plan of experiment until, by the process of trial and error, he works out a registration effectively disclosing the spirit, if not the letter, of the piece.

In the preparation of a new work, after a general survey, first attention must be paid to architectural proportion, to breadth of melodic line, to phrasing, to harmonic coloring. After this the perfection of any technical passages should be undertaken. You will note that nothing has been said about registration; it is usually better to postpone this part of the preparation until the

more fundamental processes have been accomplished. This, however, by no means implies that registration is incidental, or that it can be left to the inspiration of the moment in public performance. Quite to the contrary, registration may well be rated as *at least* a good fifty percent of success in performance. The old bromide, "last but by no means least," fits the case admirably. But the temptation to indulge in coloring is the neglect of other essentials is, to many, something too great to be held in check, and this often results in a performance that seems to be better than it actually is: a performance full of holes. (A most convincing way of discovering this for yourself is to make some records of your playing.)

#### What about Bach?

Probably the greatest stumbling block for the organist of lesser experience is registration of the Bach and pre-Bach literature. The Edition Peters, for instance, offers nine books with practically no registration suggestion, except the two edited in recent years by Dr. Karl Straube. We are faced with innumerable black notes, but what to do with them is a poser—unless we really study. Too many give up at this point; if there is no teacher or colleague at hand to do the marking, the matter is dropped. And by dropping it one misses a chance for self-development and a great deal of satisfaction.

In these days we are fortunate in having other editions available for comparison: the Widor-Schweizer, the Dupré, the Novello (especially the "Orgelbüchlein"), the Glynn (Schirmer) for certain of the "Choral Preludes" and other similar works. And then there are some recordings which will give various ideas of certain contemporary players. As many of these aids are possible should be availed of, and the student should use them to help him make up our own minds as to what "sound" on our own instruments.

At the moment there is great agitation in the profession over the matter of "Baroque versus Romantic" registration (and playing) of the classic literature. The extremists among the "Baroqueists" play Bach, Brahms, Böhm, Röhrs, Hindemith, Sowerby, *et al.*, with great clarity and precision—as well as with great stiffness and inflexibility. By the same token, the ardent romantics still enjoy a diet full of sweetness, thickness and heaviness. And the fight rages on. "We have youth," says one. "We have maturity," says another. Must the result be "and never the twain shall meet"?

By the use of common sense and balance the virtues of both viewpoints will produce a musical whole. This, naturally, demands taste and intelligence. If you feel that you lack these two attributes, the obvious thing is to consult a good teacher and secure help. That a great deal of the classic literature sounds most satisfactory when played with pure baroque approach is not open to question; but this by no means implies that much of it does not sound better when some degree of romanticism is shown by the interpreter. Can anything sound worse than some of the Bach "Chorale Preludes" of the cantabile, introspective type—such, for instance, as *Ich raf zu dir* and *Schwinge dich, O Hebe Seele*—when played with uncompromising rigidity? The only thing that sounds worse is a super amount of

cheap and mawkish sentimentality! By the same token, is there more inept playing of certain other items of this literature—such as *In dir ist Freud und Heut'* triumphalist Gothic Sohn—when treated *molto rubato*?

If Bach were alive to-day, there is no more certainty that he would not take advantage of our more flexible contemporary instruments than that he would stick to the inflexible, traditional attitude. It does seem highly probable that a man who could write such significant music—music with a validity lasting some two hundred years, with no sign of cessation—would not be so hidebound as to say, "It shall not be." If an interpretative artist in 1941 intelligently and musically colors and shades some of this literature, with a view to disclosing the inherent beauties that lie beyond the printed page, Droling romanticism does not belong in the classic interpretation; but neither does icy frigidity.

There is somewhat less difficulty in the consideration of contemporary literature, "contemporary" including the period when Vierne, Guilmant, Widor, and others were at the height of their brilliant careers. Composers and editors have been, on the whole, rather more exact in trying to state what effects are to be accomplished. A good deal of this indication is stereotyped, doubtless more often due to the publisher, who wants to make things seem simple in order to sell more copies. We hasten to add that we know of few composers who are not equally interested in selling "more copies!" Naturally, in the louder passages, this stereotyped registration is quite acceptable for organs of average size. But in the quieter, more transparent passages, there is every challenge to find color that will be exactly right rather than sticking to a printed indication that may offer only indifferent results on the instrument at hand.

### Study the Indications

Sometimes merely a slight addition or subtraction will accomplish the end. As an example, we may refer to the *Adagio* from Widor's "Symphony No. 5." The initial color indicated is *gambes en noir célestes* and, as far as any other statement goes, this color is to apply to all manuals. If this string color is effective on *all* manuals, by all means use it; on some French organs, as well as on many English and American, strict adherence may be observed. But, unless the effect is something that will please any sensitive ear, it is far better to introduce some light 8' or 4' flute quality into the picture. Certainly M. Widor would have preferred some treatment such as this to strict adherence to "Gambes"—especially if he had heard Great Gambas on some of the old (and not-so-old)

### Learning by Observation

Organists also can learn enormously by observing what fine instrumentalists and singers do with melodic line, with nuance, with in-

organs in this country that are cutting, scratchy and thoroughly irritat-

Sometimes a complete change of indicated color is advantageous; in fact, it may be the one thing needed to make the piece possible. The *Intermezzo* from the same symphony is a case in point. The composer asks for *Gt. Sopr.*, and *Ch. Anchors* of course *de 4 et de 8*. On the finest French organs, this color is most enticing; on most American organs, including even some of recent date, it would be horrible for this piece. That, however, is no reason for laying the thing aside as utterly impossible—even though the *Trio* in the middle of the movement might be—because a delightful color scheme can be worked out with bright 3, 4 and 2 flute-work.

We sometimes find a composition where the "registration is left to the discretion of the player." This, for instance, is the case (in effect, though stated differently) with works as recent as the Hindemith "Sonatas." Here are golden opportunities for real study—wonderful opportunities to find out whether we have any "discretion!"

Registration must recognize the virtues of contrast, or blend, the character of the melodic line (fragmentary as well as extended), the proportions of the piece as a whole, acoustics, and the resources of the instrument at hand. Close attention should be paid to individuality of color, to a simplification rather than to too much mixing. The organist can learn enormously from listening to the work of his colleagues, either in the service or in recital. This listening should, of course, be done with a critical ear, but it should not be done with criticism as the sole aim—unless we turn the criticism upon ourselves. None of us is so perfect that he can fail to learn from others, and often from others of lesser prominence and experience. The type of individual who criticizes all and sundry with reckless abandon by his very attitude is cut off from an important element in professional growth: learning from others.

and apply to themselves what they hear—if they have ears to hear. For those who do not live in communities offering concert courses, the many broadcast programs are not to be neglected.

Most of all, organists need the great stimulation of symphony concerts, where clarity, subtlety, vitality and color are at their best. Organ playing, as a rule, needs far more of what may be termed "orchestral flexibility" than is apparent. This by no means signifies "imitating the orchestra"—which was foolishly attempted over a period of too many years. Orchestra is one medium, and organ is another; keep them that way. The mechanics of the organ must be kept in the background, so that freedom and elasticity and conviction are apparent to the listener—not the manipulation of innumerable gadgets. After all, the instrumentation in an orchestra is mechanical if the conductor and the players let it sound that way. The organ also, within its own range of possibilities, can and must be just as subtly played if it is to merit professional respect and public appeal.

Do not get the impression that successful registration is possible only on organs of super-colossal specifica-

Wisdom Nuggets for the Vocal Student

By George Chadwick Stack

1. If you can, take private vocal lessons. If you cannot, then be thorough in following these instructions and in practicing all exercises.

2. The imitative faculty will prove a first aid, particularly for the self-taught student. Make good use of that faculty. Listen intently to every good voice you hear in both speech and song. Try to reproduce in your own voice the good qualities you hear.

3. Do not over-practice. Stop before becoming physically or mentally weary. Better ten minutes of practice with a fresh, alive and interested mind than ten hours of stale mechanical vocal exercising. In all vocalizing, in all song practice, aim for the best possible quality of voice. In all effort to develop quantity of tone be sure to retain quality.

4. Moderate yawning practice several times daily, develops a dependable openness of throat.

5. Study and practice songs as soon as possible. Most beginning students have sung songs in childhood. If you have done this, choose and sing suitable songs of merit at once. Songs provide interval practice in great variety and of course joined to words. Good speech utterance is thus begun. When singing songs, try to put into your voice what the words mean to you. Use your imagination. Make your voice express whatever emotions have been aroused: joy, sorrow, despair, gloom, enthusiasm. You may not get complete response at once to these demands, but persist in such effort. In due time the voice will become fairly kaleidoscopic in producing color, shading, resonance and expressional values. Avoid overemotionalizing your song. This would make your singing unbalanced, artificial, and inartistic.

6. If you succeed in training your voice as above outlined, two very necessary and important languages will have been developed: the language of words reaching the ear, appealing to the understanding, and the language of tone, vitalized and emotions that reach the heart.

It is everlastingly true that the end speaks best who attains the energy. To put it in another way, never strive for power through

# The Bugle and Its Calls

By Katharine D. Hemming

**I**N THIS FATEFUL YEAR of 1941, with its unprecedented military activity, one recognizes the needs which must fulfill Armies—both military and civilian—are welded by patriotic aims; they move to marching songs. Associated most directly with the movements of the army, both in camp life and on the battlefield is the music of commands. Many men who never before have heard "Taps" are now hearkening to their messages and obeying their commands. "Taps" are so called from the fact that from time immemorial, drums have been universally used in giving army directions; although now superseded by bugles whose calls are still spoken of as "Taps." To most people these calls have been associated with the activities of the Boy Scouts, and have had an inspirational lure for many thousands—recognizable in the popular appeal of instrumental bands which have paraded in the streets of the old world and the new.

The simpler military bands had two groups of instruments—the fife and drums. When the rolling of drums had been negotiated easily and fife players had found themselves short of breath, these elementary bands were jokingly called "The Drum And Fife Bands." Because of their relative simplicity and mobility, fife, drum, and bugle have become integral parts of the music equipment of military and other organized bodies of men. One can easily trace these three instruments back to their beginnings, finding in the tin whistle, which is so much of a joy to the small boy, the rudimentary fife; in the beating of sticks on fence and railing, the drum; and, more complicated but just as primitive, in the blowing across a bottle top or into a shell, a forerunner of the bugle. Many a fine musician receives his first joy out of music in the childhood manipulation of such instrument.

But importantly coming to our attention is the bugle. In song and story, and in poetry, this instrument has stalked across the pages of history. The word "bugle" is derived from the Latin "buculus," or horn of a young bullock. Bugles were first used in the British Army by Sir John Moore of Corunna, who when introducing his famous *Light Infantry Method* used a hunting horn. As a result, badges of all British light infantry and rifle regiments include a hunting horn in the design. Although now rarely used outside the routine of barracks and camps, in earlier methods of warfare trumpets and bugles were extremely valuable in conveying orders on the field of battle.

Bugle calls apparently have lost none of their importance in barracks or camp life of the modern army. There even comes the report that, where buglers are at a premium, recorded bugle calls broadcast through speakers have been effectively used in large encampments. It is further stated that where the



dependability of the bugler's arising in the morning might be subject to the vagaries of an alarm clock, a timing apparatus has automatically set a recorded "Reveille" going with a regularity dear to army principles of exactness.

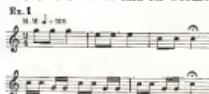
The spirited, rhythmic music of all Taps is expressive of the various messages which they bring. To most of these calls British Tommies and American Doughboys (and no doubt every soldier who has had to respond to a familiar strain on the bugle) have set apt and facetious words. Among the Tommies such regimental unit has a special call that precedes all Taps, and when sounded it calls to attention the unit for which the message to follow is intended. There are two



(Above) French Canadian bugler of the 2nd Canadian Division. (Left) Bugler of the British Army.

exceptions to this general rule—the hectic *Fire Alarm* and the *General Alarm*, both of which, of course, concern everybody.

Here is the *Fire Alarm* and its words:

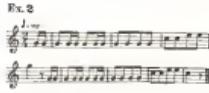


"There's a fire! There's a fire! There's a fire! Run and get the engine and the blighter out!"

For *General Alarm*, the words go:

"Alarm is sounding, and the sound  
Fills the air for miles around;  
Jump to arms and stand your ground!"

To "Pioneer," both words and music are expressive:



"Come along, pioneer, you are wanted here  
To try and clear the way."

"Pioneer, Pioneer, work without fear;  
We can't stop here all day."

The Pioneer is reminiscent of the days when bearded pioneers marched ahead of the Battalion, wearing white leather aprons and gauntlet gloves, carrying over their shoulders a highly polished axe, pick, or shovel. They were the last men in the Army to wear beards. The Welsh Fusiliers is the one regiment that still continues the custom of having Pioneers leading the Battalion. The modern Pioneers of this regiment are smooth-shaven, but there is the mascot, he is a goat, and he alone has the beard!

All army recruits soon learn to obey these calls: *Warning for Parade*, *Parade for Guard and Long Dress*. One can hear them (Continued on Page 493)

**BAND and ORCHESTRA**  
Edited by William D. Revelli



AT THE SALLE PLEYEL in Paris I once met the Hungarian composer, Emanuel Moor. After long delays the double keyboard piano, bearing his name, had been realized and built by M. Gustave Lyon, director of the well known firm. With almost childish joy, the inventor never missed an opportunity to talk about it and to demonstrate its far-reaching possibilities.

But on that occasion his extremely versatile brain was already nursing another subject. Before exploring it, it may be recorded here that Emanuel Moor had received from nature an astonishing array of gifts. As a composer, he was a classic for whom the intricacies of form, counterpoint and fugue held no secrets. He liked to write for unusual combinations, violoncello ensembles, for instance, such as his quartet and double concerto; his transcriptions of Bach "in the spirit of the organ" are the best ever made, for they take into consideration, apart from the registration itself, the limited possibilities of the mechanical action as it existed at that time. A talented painter, he did some excellent oil canvases as well as etchings. Finally, he is credited with having devised a new model of axle for automobile wheels.

On the day of our meeting, however, he was concerned especially with one problem: the orchestra as it stood in the past as it stands to-day, and as it should be modified in the future, according to his conception.

Those who knew Moor, personally, remember how tremendously impulsive, fiery and temperamental he was, jumping perpetually from one subject to another and passing without any apparent reason from a brooding spell into one of joyous laughter, and vice-versa. But this orchestral idea must have exercised a strong hold on his thoughts, for during our conversation he never deviated from it in the least.

#### Modern Music Requires Modern Instruments

Moor began by pointing out the needs of modern music, which become more and more urgent and far outstrip what the possibilities of supply.

"Why is it," he asked, "that the strings have remained the same since the days of Stradivarius and Guarnerius? Yet the other instruments which have been added to the orchestra, or substituted for those out-of-date, have marked great progress."

Immediately, one thought of the logic of this claim and of the clarinet with thirteen keys, for instance, now replaced by the Boehm system; of trumpets and horns, to which pistons have been added; of kettle-drums, which can be adjusted to any pitch with a few turns of a screw; and, above

all, of the piano, which underwent such a revolution in Beethoven's days when hammers replaced the former action.

"Isn't it extraordinary," he continued, "that while such progress was being made in all directions, the violin, and with it the whole quartet of stringed instruments, has remained stationary? A whole army of fiddlers must be mobilized to hold its own against the brasses of the orchestra, and even so the strings, however numerous, are drowned by the powerful roar of a few trumpets and trombones running riot!"

Evidently the Little violin, admirable as it is in its small size and delicacy of tone, is and will remain unfit to produce more effect than it actually does, because the volume of its sound is limited by the standardized size of its sounding board. True, it would be impossible to perfect the violin as it is, but one may wonder what extreme conservatism has heretofore prevented makers from

"Fifth Symphony," where these bases, playing solo, succeed only in producing a confused, rumbling and dragging sound most unsatisfactory to the ear. This passage almost makes one wish for the addition of a percussion instrument, the piano perhaps, to give it a much needed clarity.

#### Need for New Type of Stringed Instruments

Moor continued with growing enthusiasm:



(Upper Left Insert) The late Emanuel Moor. (Center) Keyboard of the Moor Double Keyboard Piano. (Lower Right Insert) Evangeline Lehman, gifted American composer and author.



trying to devise a new type with altered size, form and mechanism, in order to give due scope for more and more powerful orchestral playing.

"The old shape ought to be replaced by a new one," Moor went on. "The new instrument should be of ample size, easier to play, suppressing the painfully crooked position of the left hand. All fingers should be used, instead of calling chiefly on the weakest and least deft. The power of vibration can be increased."

Moor was extremely sincere and earnest in his opinions, and he obviously suffered from the fact that in many respects his generation was still in the grip of ancient routine.

Who could refuse to agree with him when he claimed that even in some works of the great classics the present instruments are obviously insufficient to fulfill their rôle? Who has not noticed, and this is a striking example—the lack of crispness of the double-bass passage in the *Scherzo* of Beethoven's

"Fifth Symphony," where these bases, playing solo, succeed only in producing a confused, rumbling and dragging sound most unsatisfactory to the ear. This passage almost makes one wish for the addition of a percussion instrument, the piano perhaps, to give it a much needed clarity.

"All this inconvenience would disappear if a new variety of stringed instruments was constructed. While in nature everything progresses, we mark time and we don't advance. The tonal possibilities are exhausted, as far as the old models are concerned. Why stick to them, instead of building new ones?"

Here I objected that perhaps there were technical difficulties; perhaps his idea, attractive in theory, presented serious obstacles when it came to a practical application.

"Quite to the contrary!" he countered. "It is the simplest thing to do. First of all the sound-board should be enlarged; for all experiments made during the last century, in connection with instruments which have sound-boards, go to prove that this is the only manner in which progress can be made. May I repeat that the violin is an antique instrument which through the centuries has remained unmodified?"

"What, according to you, is the reason for this?" I asked.

"Probably a mere question of sentiment, forbidding all change for fear of spoiling its aesthetic form. Perhaps also a matter of tradition; the beauty of the instrument must remain untouched! Don't forget that the violin is often called the 'king of instruments,' and it would be considered sacrilegious to apply to it such contrivances, for instance, as those applied to the guitar or the mandolin in order to facilitate the tuning of their strings. Superstitions persist, and they reach even further. Are there not many who maintain that the two openings in the form of an *f*, on the body of the violin, are indispensable to the formation of the vibrations? Still my experiments show me that it makes no difference whether these openings are placed on the body, on the sides, or at any other place."

It is true that prejudice is tenacious in things musical; though long standing habit it often becomes dogma. Did not one of the best and oldest piano houses in Paris refuse, for many years, to discard parallel strings in its grands for the universally accepted improvement of cross-wise disposition? And while ultra-modernist composers seek new effects by writing startling innovations, which strain the instruments to the extreme, they never think of planning new instruments to render easily the tonal novelties which their fantasy suggests to them.

#### An Experiment in Vibrations

Moor went into an interesting discussion. According to him, a wide field still remains scarcely explored in the kingdom of vibrations and acoustics—the sound waves, for instance. He mentioned an experiment by an English physicist, showing how

easily these vibrations are carried. A music box was placed in a cellar and connected by a simple wooden rod with a violin on a high upper story. At that comparatively long distance, the tune of the music box was heard distinctly, without any perceptible loss of sound. What magnitude of tone could then have been obtained, if those vibrations within the violin had been amplified by electricity, ten, fifty, or a hundred times!

"As to my trials, they were conclusive from the first," Moor asserted. "With the assistance of a village carpenter and with help only of the simplest means, I constructed on the principle of the violin an elementary instrument of horizontal form. The sound-board measures a yard and a quarter in length; the breadth is in proportion and curved for the convenience of the bowing. On this board are laid six strings which have the whole range of the violin and the violoncello. In this way, I eliminate the gulf existing between the low and high regions of sound; thus the same instruments not only will play in the bass with many times the present power and resonance, but also will rise in the treble and there reinforce the whole range of sound in the grand and broad progress of the musical vibration."

The sonority of this new instrument equals that of eight or ten violins, without impairing any of the other qualities. The finer and more delicate shades are preserved. The sound of the A and D strings is greatly increased. The artist, comfortably seated before his instrument, loses none of his energy and can with ease develop all his virtuosity and expression. The bow is held quite comfortably, and the left hand works in a natural position and freely—as on the piano. The sound-board is almost flat, a little stretched by the sound-board, which is of a size corresponding to the proportions of the instrument. The strings are attached to a horizontal, curved bar made in an "S" shape, which allows the strings to be stretched according to their length and the degree of their tension."

"Do you use any varnish?" I asked. "Some people claim that the varnish has an influence on the quality of an instrument."

"Misconception!" was his reply. "It has nothing to do with the tone and M. Carresa, the French luthier, has admitted to me that he often thought his violins sounded better before the final varnishing than after. So, I use none."

Moor insisted that, although his first trials seemed conclusive, he never pretended to have solved the problem and wanted merely to lead to a more minute investigation in the future. The sound of his initiative was not limited either. More power and a still greater range could be added; the strings may be tuned in fifths, or in octaves, either in one group or

in two separate groups, realizing the whole compass of sounds from the lowest to the highest. Or both hands could play on the strings, the bow being worked by a pedal. The sound-board could also be doubled or tripled by superimposing one board upon another and joining them together by wooden sound-posts. Can one not expect modern engineering to accomplish wonders, and to enlarge upon a primitive idea?

"My instrument, as it stands today," Moore concluded, "is mounted on four legs and, thanks to its horizontal position, a large how can be used, thus giving more force and sweetness to the strings. Every gradation of tone can be obtained, every intensity, every 'timbre,' even from the deepest to the highest harmonics, and in every range. In the face of a new idea, naturally, and especially if it seemingly upsets old and respected traditions, the public may be ex-

pected to say, 'It isn't true,' or 'It isn't new,' or, with a shrug of their shoulders, 'What does it matter?' This already happened about my double keyboard piano. But I don't worry. Let it be so. I leave the idea to the consideration of those musicians who know my name and my works."

Ten years have passed, and Emanuel Moor is no longer here to further his dream. But, in the meantime, the double keyboard piano has aroused attention, awakened discussions, gained enthusiastic endorsements, and achieved a gratifying measure of success. This should be an incentive for the furtherance of the experiments which, because of Moor's untimely death, have remained fractional and rudimentary. Epoch-making results often have sprung from very modest beginnings.

Will the orchestra be modernized?

## Army Song Book Makes Its Bow

(Continued from Page 444)

older serenades of to-day's Army will recall, are in the books: *It's a Long Way to Tipperary*, *K-K-K-Katy*, *Pack Up Your Troubles in Your Old Kit Bag*, *There's a Long, Long Trail*, and *Where Do We Go From Here?* These songs were all dead ringers for popularity in 1917-18 and refreshed many a battle-jaded spirit in the A.E.F. Over There has been omitted (perhaps out of deference to the views of the isolationists). Neither does one find *Mademoiselle from Armentières*, even in expurgated form, although Colombo is included—minus its risqué verses.

*The Catsons Go Rolling Along*, *U. S. Field Artillery Song*, has a new streamlined parody version, indicating the mechanization of the Artillery, in keeping with the times:

*If our engines go dead, won't our faces all get red?  
With Caissons and hoses all gone,  
For the foemen of course, will yell at us: "Get a horse!"  
Motor trucks with the pieces hooked on.*

(Chorus)  
*Then it's: High! High! See! The Field Artillery.  
Sound of your Klaxon loud and strong!  
S-Q-U-A-W-K! S-Q-U-A-W-K!  
No more we'll go, with a team in tow,  
If our motors keep buzzin' along.*

There is also a parody verse to *K-K-K-Katy* which should appeal to

all the "buck privates" who are handed aprons and sentenced to K.P. duty:

*K-K-K-K-P,  
Dirty old K-P,  
That's the only Army job that I abhor,  
When the m-m-moon shines,  
over the guardhouse,  
I'll be mopping up the k-k-k kitchen floor.*

### The Army Song Program Grows Strongly

Although the Army song program is now in approach as yet the ex-citement it reached in 1918, a few song leaders are turning up. However, there is a growing number of "hot" Army bands and soldier orchestras, who are rehearsing nightly at the larger camps and are during the basiful baritones and timid tenors from the barracks in leisure hours for an hour of rousing song.

The mission of the "Army Song Book" is to serve as a guide and inspiration to warm up the vocal cords of the soldiers. The book is designed primarily for the entertainment of the men, and its contents should prove a guarantee that singing contributes its quota of happy hours on off-duty periods. The leaders of our citizen Army now being trained recognize that music is just as important in its place for the men as it is under the spell of such morale-builders as song and music that the soul of the new Army will be fused in 1943.

Due to space limitations caused by the increase in the size of the Music Section, this issue, the article by Sidney Silver entitled "Cap'nin's Unusual Teaching Method," announced for this month, has been withheld for a later issue.

AS IN VALUE, so also in sound, violins have three classifications. Some have a very sweet, responsive quality, but are so soft and delicate in volume of sound that they are "parker" violins; they cannot be heard well at a distance. Then there is the so-called "dance" violin, which must be loud and responsive but not necessarily mellow in tone. Finally, we have the "concert" violin—loud, clear, mellow, and responsive.

The sound from a violin is caused by vibrating strings. This vibration is carried through the bridge and down the two legs of the bridge. The violin body is then vibrated; and these sound vibrations, both from the top and back of the body, are amplified there and thrown out through the "F" holes to the audience.

Again we find a curious condition. If the violin is not responsive, the sound will be held too long in the box and will appear quite loud to the player, who is close to it. It will, however, become muffled at a short distance. If the violin is well constructed, the sound vibrations will be thrown out clearly and distinctly to the distant audience, but will not seem so loud to the player. Thus it is apparent that the tonal qualities of a violin cannot be fairly judged by the one playing it.

In this connection, a peculiar situation arose here some years ago. A very good teacher had a child prodigy who was to give a recital in the largest auditorium in the city. The teacher arranged with a well known dealer to borrow a violin for the occasion. Several instruments were selected to be heard by competent judges seated at the rear of the auditorium. The boy played on the various violins, and all the judges made the same choice. They were appalled when they found that they had selected a very cheap "factory" violin. It was decided, however, that this violin would be used. The recital commenced. The violin could scarcely be heard. An embarrassed pause followed, while a good Italian violin was quickly substituted. It rang out sweetly throughout the entire hall. The judges had not considered the fact that they had first listened to the violins in an empty hall, while the recital was given before a large audience.

#### The Importance of Varnish

The skilled expert can usually classify a violin at once by its varnish. A poor varnish will deaden the tone. Definite characteristics are found in the varnishes used in each country, and even these characteristics are noticeable in the works of individual makers. The finest varnishes were those used by the earlier Italian makers. This varnish brought out the tone quality in the instruments to the best advantage, but the grace and perfection of line and the skill in workmanship also were there. Violins poorly made at that time, but varnished with the same varnish, did not possess the same excellent quality. It is believed that certain guns used in the manufacture of this varnish were obtained from trees that are now extinct. There are, however, many other violins made with different varnish that have a quality of tone and a value much higher than some of the Italian violins of that early period.

#### Shape and Size

All standard violins are made practically to the same dimensions. There are various fractional sizes for children and smaller players, but all full-sized violins vary only a little. Each master maker has his own slight peculiarities, but basically his work is identical with all other standard instru-



Violin by Nicolo Gagliano, Naples, 1790

## The Paradox of the Violin

### PART II

*By J. S. Chamberlain*

ments. While we find cases where the well known makers have experimented with different shapes and styles, these experiments were never successful. It is usually the amateur maker who hopes to make some wonderful discovery to revolutionize the art of violin making. Eventually, famous makers as well as amateurs discover that the standard set over three hundred years ago is still the best.

Whatever variations may be found in standard violins usually are in the thickness of the body. Another peculiarity exists here. In practically every case, the thicker the violin the smaller the tone. A violin that is comparatively thin through the body has a much louder and fuller tone than the one with a thicker body. This is also the case with strings. While it is possible to get a violin that is too shallow and with strings of too fine a gauge, usually the thinner the body and the strings, the louder the tone. There seems to be a happy medium in practically all points of construction. The bass-bar can be too tight or too loose. The bridge may be too high or too low, too thin or too thick. Even climatic changes affect

the violin. In spite of all this, thousands of makers have not been able to improve upon the work done by Stradivari, over two hundred years ago.

#### Repaired Violins

The condition of a violin affects its value considerably. This statement also brings up many apparent contradictions. What may appear to be irreparable damage may be only minor in extent. What seems trivial may render the violin valueless. Perhaps the greatest peculiarity in this connection is that a violin, while an article of common use, is never spoken of as being "second-hand." Such a violin would be considered as "used" or "old." Violin makers and dealers are always glad to have responsive musicians play on their new instruments as much playing makes the instrument more mellow in tone and more responsive in play. Even an old violin, as was the case with the instrument mentioned previously, should be used often to keep it from becoming more or less stiff and unresponsive.

Glue is used a great deal in making repairs. This glue offers another odd fact. It must be sufficiently strong to hold wood together tightly under heavy strain, yet it must permit this glued wood to be separated when desired. Occasions often arise when it becomes necessary to take off the top of a violin or (Continued on Page 490)

VIOLIN

Edited by Robert Braine

# Musical Advance in Uruguay and Brazil

TRAVELOGUE No. 4

*By Maurice Dumesnil*

French Pianist and Conductor

WHEN THE FIRST SPANISH navigators entered the estuary of what seemed to be a mighty river, the sailor on watch in the forecastle turned back and shouted: "Monte vidi!" ("I saw a mount!") The name remained.

Montevideo, delightful capital of Uruguay, nestles in the shadow of the "Cerro," the hill guarding the entrance of the River Plate. Despite the bustling activity of its central districts, reminiscent of a northern city, the citizens are by no means overcome by the modern complex of "hurry." Quite to the contrary: one finds here, among other affinities with France, the custom of closing down all business at lunch time and for two hours. Everything then dies down, and a great tranquility descends upon everyone—until people come out again and occasionally stop to express the "friendship of the heart" in greeting a friend, or to sip a café and a cordial in an open air restaurant.

Starting at Pocitos, which is part of the city itself, is a succession of resorts and beaches comparing favorably with any bathing centers in the world. Carrasco, neat and sparkling with its pine trees, its shady avenues lined with cozy chalets, and its golf and tennis clubs, reminds one strongly of the elegant French resort, Cabourg, in Normandy. There is also a "theater of nature" in a clearing of the forest, which during the summer months becomes the scene of many musical activities. Thousands flock there to hear concerts, operatic performances, and ballets given by the personnel of the S. O. D. R. E.

These initials stand for "Servicio Oficial de Difusión Radio Eléctrica," the organization which occupies front rank in the artistic life of the capital. Since at the present time it is unique of its kind in all South America, a detailed description of its structure is in order. Supported by the government, the S. O. D. R. E. enjoys a security and an independence which enable it to achieve notable artistic results. It has realized, in fact, what other South American countries are still striving for. It will be recalled that in preceding articles I mentioned, for instance, the excellent National Symphony Orchestra of Lima, Peru, to which however a

chorus and a ballet remain to be added; the new law passed in Chile providing funds for a future "Institute of Musical Extension" combining these three elements with a national radio; and the much lamented absence of a similar organization in Buenos Aires, outside of the Colón Theater.

It was Uruguay's good luck that, seven years ago, the powers already realized what a powerful instrument of cultural influence an institution of this kind would represent. Until then, conditions in Montevideo were hectic as regards the orchestra. I remember six performances given years ago by Isadora Duncan, at which I conducted some seventy musicians picked at random from miscellaneous sources, professionals mixed with conservatory students or soldiers from military bands. To per-

nately, I noticed at each rehearsal about one half new faces among the orchestra, and the same happened at the concert itself when even the solo violinist and double-bassoonist were substitutes who knew not one note of the capital parts allotted to them in Dukas' *Sorcerer's Apprentice*. Luckily, the public knew these shortcomings and, besides, was not educated and discriminating as

### Uruguay's Excellent Symphony Orchestra

These souvenirs came to my mind as I recently assumed leadership of the S. O. D. R. E. orchestra, which is now a beautiful, all professional body of one hundred members, ranking in quality somewhere near the Detroit, Cleveland, Cincinnati or Minneapolis Symphony Orchestras. Is



(Above) THE HEART OF MONTEVIDEO—Avenida 18 de Julio. (Left) THE S.O.D.R.E. ORCHESTRA IN MONTEVIDEO. This photograph was taken at the rehearsal of Dr. Evangeline Lehman's Internationally successful symphonic and choral legend "Thérèse de Lisieux," under the direction of Maurice Dumesnil.



form Tschaikowsky's "Pathétique", Beethoven's "Seventh", Schubert's "Unfinished" and César Franck's "D minor" with such an heterogeneous band was no easy job.

Conditions had hardly improved several years later. On one occasion Arthur Rubinstein was soloist, playing in his inimitable fashion the "Concerto in G minor" by Saint-Saëns and that the gardens of Spain" by Manuel de Falla. Six rehearsals ought to have proved sufficient to secure a reasonably decent performance; unfor-

discipline is very strict; the musicians must be present ten minutes ahead of time, and seated five minutes before the hour of the rehearsals which start punctually. Failure to comply is punished first with a fine, and permanent exclusion if it occurs repeatedly. The mixed chorus consists of eighty voices and is submitted to regular rehearsals. Moreover, there exists a school of choral singing where free tuition is given to aspirants who in time are called upon to fill vacancies. This department is in care of the excellent musician and expert choir director, Domingo Dente. Finally, the ballet school proves to be very popular, judging by the great number of applicants of both sexes who seek admission.

When it established the S. O. D. R. E., the government purchased the Uruguayan theater, Montevideo's largest, remodeled it adequately and made it its home. The main auditorium seats two thousand and has an up-to-date platform as well as acoustical equipment. The library of records, with scholarly Kurt Lange as its custodian, is the finest and biggest in South America.

(Continued on Page 498)

## CLASSIC AND CONTEMPORARY SELECTIONS

## PRELUDE

FR. CHOPIN, Op. 28, No. 5

The Preludes of the great Polish master, while miniature in form, range from the lyric to the bravura in style. This prelude calls for a light and flexible right and left hand technic to bring out the quaint and chime-like effects of the piece.

Grade 7. **Allegro molto** M. M.  $\text{♩} = 84$ 

The music is in common time (indicated by 'M. M.') and consists of five systems of piano music. The first system starts with a dynamic of 'p e molto leggiere' and includes a crescendo instruction. The second system begins with a dynamic of 'dim.'. The third system starts with a dynamic of 'p' and includes a crescendo instruction. The fourth system begins with a dynamic of 'dim.'. The fifth system concludes the piece with a final dynamic of 'dim.'

# VALSE FANTAISIE

Arranged by William M. Felton

Although Franz Schubert died in 1828, three years after Johann Strauss was born, there is already in the music of the great classical composer that melodic "something" which we call the essence of the Viennese waltz. This very playable composition of Schubert's best waltz melodies is educationally useful and melodically charming. Grade 3½.

On Themes from the Waltzes of  
FRANZ SCHUBERT

Moderately fast M. M.  $\text{d}=138$

*poco rit* *mp a tempo* *With sentiment*

Gracefully  $\text{d}=54$

*Ped. simile*

In Viennese style  $\text{d}=60$

*poco rit* *mp* *Ped. simile*

*Joyfully*  $\text{d}=58$

Ped. simile

Lightly (Tyrolean)  $d.=50$

$mp$

$f$

Capriciously  $d.=69$

poco rit.

$mp$

$mp$

$mp$

Ped. simile

$mf$

Più mosso

$f$

$f$

$f$

Grade 3.

# MENUET ANCIEN

Tempo di minuetto M. M.  $\text{d} = 126$

STANFORD KING

# DRIFTING BLOSSOMS

Grade 3½.

Valse moderato M. M. ♩ = 132

A. R. OVERLADE

# SUMMER CLOUDS

Grade 3.

Andante tranquillo con moto M. M.  $\text{♩} = 152$

Fleecy masses float across the sky

MYRA ADLER

Grade 3.

Andante tranquillo con moto M. M.  $\text{♩} = 152$

Fleecy masses float across the sky

MYRA ADLER

*P* L.H.

*R.H.* *L.H.* *R.H.* *L.H.* *R.H.* *Cresc.*

*P* L.H. *accel.* *L.H. a tempo* *Glisten in the sunshine* *L.H.*

*rit. molto* *R.H.* *P* *L.H.* *L.H.*

*simile* *p* *cresc.* *A* *A*

*rit edim.* *rit.* *R.H.* *L.H.* *a tempo*

*P* *L.H.* *R.H.* *L.H.* *R.H.* *L.H.*

*R.H.* *L.H.* *R.H.* *L.H.* *R.H.* *L.H.*

*R.H.* *L.H.* *R.H.* *L.H.* *R.H.* *L.H.*



## LONELY HOLIDAY

This is a fresh and interesting study in the much used chromatic harmonies of to-day. Be very careful to sustain the half notes in the right hand for their full values. Careful use of the pedal tends to blend these harmonies very effectively. Grade 4.

ARTHUR THOMAS

Moderately M. M. = 92

## FAIREST OF THE FAIR MARCH

**Grade 3.**

In march time M.M. d=96

JOHN PHILIP SOUSA  
Arr. by John W. Schaum

In march time. M. M. & = 60

brillante

att. by John W. Schaus

leggiero

erect

ff



# THE BROOKLET

Grade 4.

Allegro M. M.  $\text{♩} = 72$

CEDRIC W. LEMONT



## VOCAL AND INSTRUMENTAL COMPOSITIONS

DANIEL S. TWOHIG

## THE LITTLE GARDENS

GUSTAV KLEMM

Andante moderato

1. God bless the lit - tle gar - dens,  
2. God bless the lit - tle gar - dens,  
a tempo

So sweet with sum - mer rain, — God bless the gold - en sun - shine That makes skies blue a - gain;  
When comes the day's soft close, — When song-birds seek their bow - ern, A sleep each dew-kiss'd tree;

Touch — each ten - der blos - som, Filled with crys - tal dew, And God bless that lit - tle garden sweet — Where  
Keep — the bright moonbeams — ing, In star - gemm'd skies a - bove, And God bless that lit - tle garden  
poco rit.

a tempo

first, dear, I met you. a tempo

poco rit. in alzando  
sweet That holds our

8 8.1. poco a poco rit e rit e cresc. largamente

dream of love, Oh, God bless that lit - tle gar - den That holds our dream of love.

poco a poco rit e cresc. largamente

dim e rit. in alzando  
dim e rit. in alzando

# TEACH ME TO LIVE

Thomas Ken

CLARENCE KOHLMANN

Andante espressivo

ORGAN  
or  
PIANO

*mp* VOICE

Glo - ry to Thee, my God, this

night,  
For all the bles-sings of the light:  
Keep me, O keep me, King of Kings, — Be-neath the

shad - ows of Thy wings, — For-give me, Lord, for Thy dear Son, The ill - which I

this day have done; That with the world, my - self and Thee, I, ere I sleep,

at peace may be, — at peace may be.

*mf* **Jubiloso**

Teach me to live, — that I — may dread — The grave — as lit - tle as my bed;

*poco a poco* *cresc.*

Teach me to die, — that so — I may — Rise glo - rious — at the judg - ment day, Rise

*poco a poco* *bass* *cresc.*

*allargando molto* *ff*

glo - rious at the day, the judg - ment day.

*allargando molto* *ff*

## DREAM OF LOVE

FRANZ LISZT  
Arr. by Carl Webber

E♭ Alto Sax. or E♭ Clar. (upper notes)

E♭ Horn or Alto (lower notes)

**Moderato**

**PIANO**

*p*

*cresc.*

*f*

*mf*

*cresc.*

*f*

*mf*

*p*

# AUBADE

Sw. St. Diap. 8; Oboe 8<sup>th</sup>  
Gt. Geigen Diap. 8<sup>th</sup>  
Ch. Dulciana 8<sup>th</sup>  
Ped. Bourdon 16' to Ch.

Hammond  
Organ  
Registration

(A) (10) 00 2676 532  
(B) (11) 00 3212 410  
(C) (10) 00 7682 000

HOWARD S. SAVAGE, Op.10

Moderato

D $\sharp$ (4) Tremulant 1 $\frac{1}{2}$  - Chorus control on

A $\sharp$ (10)

Manuals

Sw. add Flute 4<sup>th</sup> on repeat

Ch. add Ch. 8<sup>th</sup> on repeat

D (1)

Pedal

Ped. 3-1

POCO MOSSO

(F) (5) Chorus control off

Sw. Sal. Vox celeste 8<sup>th</sup>  
Ch. add Ch. 8<sup>th</sup> and M-1 8<sup>th</sup> on repeat

(D) (4) (E) (6) on repeat

Up to 8<sup>th</sup>

rit.

TEMPO I

(A) (10) Chorus control on

Flute

Gt. Doppel Flute 8<sup>th</sup> on repeat

Sw. St. Diap. Vox add Strings on repeat

rit. a tempo

(D) (4) (B) (11)

Bourdon-Dulciana unisoned

rit. a tempo cresc. molto rall. p

GAVOTTE  
FROM THE FIFTH FRENCH SUITE  
SECONDO

JOHANN SEBASTIAN BACH  
Arr. by Evelyn Townsend Ellison

Allegro M. M.  $\text{♩} = 84$

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MARCH OF THE WEE FOLK

SECONDO

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Lightly—in march tempo M. M.  $\text{♩} = 144$

JESSIE L. GAYNOR  
Arr. by Dorothy Gaynor Blake

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476

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THE KODAK

GAVOTTE  
FROM THE FIFTH FRENCH SUITE

PRIMO

JOHANN SEBASTIAN BACH  
Arr. by Evelyn Townsend Ellison

Allegro M.M.  $\text{J}=84$

The sheet music for Gavotte consists of two staves of musical notation. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The music is in common time, key signature of one sharp. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as *mf*, *p*, *cresc.*, and *f*. Fingerings are indicated above the notes, such as '1 2 3' and '4 5 3'. The music is divided into measures by vertical bar lines.

MARCH OF THE WEE FOLK

PRIMO

JESSIE L. GAYNOR  
Arr. by Dorothy Gaynor Blake

Lightly—in march tempo M.M.  $\text{J}=144$

The sheet music for March of the Wee Folk consists of two staves of musical notation. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The music is in common time, key signature of one sharp. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *mp*, *mf*, and *f*. Fingerings are indicated above the notes. The music is divided into measures by vertical bar lines.

# QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

Allegretto M.M.  $\text{♩} = 112$

Violin

Piano

①

②

③

④

⑤

⑥

B♭ CLARINET

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

Allegretto

B♭ CLARINET

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

B♭ TRUMPET

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

Allegretto

B♭ TRUMPET

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

B♭ TENOR SAXOPHONE

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

Allegretto

B♭ TENOR SAXOPHONE

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

TROMBONE 2 or CELLO

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

Allegretto

TROMBONE 2 or CELLO

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

# BOURRÉE

SCORE

From the Overture No. 3 in D major  
Quintet for Flute, Oboe, Clarinet in B $\flat$ , Horn in F, and Bassoon

JOHANN SEBASTIAN BACH  
Arr. by Preston Ware Orem

Allegro moderato

The musical score consists of five staves, each representing a different instrument: Flute, Oboe, Clarinet in B $\flat$ , Horn in F, and Bassoon. The score is in common time and D major. The instrumentation is a quintet for Flute, Oboe, Clarinet in B $\flat$ , Horn in F, and Bassoon. The music is arranged in three systems. The first system starts with a dynamic of  $mp$  and continues with a series of eighth-note patterns. The second system begins with a dynamic of  $p$  and continues with a similar pattern. The third system begins with a dynamic of  $mp$  and continues with a more complex pattern involving sixteenth notes. The score is arranged for a smaller ensemble based on the original scoring for Two Violins, Viola, Bass, Two Oboes, Three Trumpets, and Timpani.

Three staves of musical notation for orchestra, showing dynamic markings and crescendos. The notation is in 2/4 time, with various key signatures (G major, A major, B major, C major, D major, E major, F major, G major, B major, E major, A major, D major, G major). The first staff uses treble, alto, and bass clefs. The second staff uses treble, alto, and bass clefs. The third staff uses bass clef. The notation includes various dynamics (p, f, mf, cresc.) and crescendo markings (cresc.). The music consists of six measures per staff, with the first staff ending on a repeat sign.

DELIGHTFUL PIECES FOR YOUNG PLAYERS

OUR FLAG

Grade 2½

Moderato M. M.  $\text{♩} = 63$

MYRA ADLER

*mf* Our flag is made with stars and stripes, It's Red and White and Blue. I like to see it fly-ing high, I knew that you do too. We love the song A-MER-ICA, I'll play it now for you; Let's sing and proud-ly wave our flag: The Red, the White, the Blue.

*slower*

AMERICA  
M. M.  $\text{♩} = 84$

My country 'tis of thee, Sweet land of lib-erty, Of thee I sing. Land where my fa-thers died, Land of the Pilgrim's pride! From ev'-ry moun-tain side, Let free-dom ring!

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CALL OF THE OLD DRUM

Grade 2

With good rhythm and much snap M. M.  $\text{♩} = 96$

MARIE SEUEL-HOLST, Op. 35, No. 3

*loudly* Rum-tum-tum, Rum-tum-tum-tum. "Come, come, come," cries the drum, "Let's go marching." Rat-tat-tat, Rat-tat-tat, "all out!"

*very loudly*

*less loudly*

*very loudly*

*in time*

*a little slower*

*in time*

*softer and softer*

*(in the attic)*

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482

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THE EPILOGUE

# TROPICAL BREEZES

Grade 2½.

Tempo di Valse M.M.  $\text{♩} = 69$

LEWELLYN LLOYD

Grade 2 1/2.

Tempo di Valse M.M.  $\text{♩} = 69$

LEWELLYN LLOYD

mp

mp

mp

Fine Melody well sustained

D.C.

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# BAND CONCERT AT THE FAIR

Grade 2 1/2.

Allegretto M.M.  $\text{♩} = 96$

RICHARD LANGLOW

Grade 2 1/2.

Allegretto M.M.  $\text{♩} = 96$

RICHARD LANGLOW

p

p

f

Fine D.C.

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JULY 1941

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TECHNIC OF THE MONTH  
—\*—  
ETUDE IN THIRDS

**Allegro risoluto M.M.  $\text{♩} = 88-104$**

With lesson by Dr. Guy Maier on opposite page.

CARL CZERNY

Grade 4. *See also by Carl Czerny Studies on opposite page.* **CARL CZERNY**

Sheet music for Grade 4 of Carl Czerny's '24 Studies for the Piano'. The music is arranged in five staves, each with a treble and bass clef. The key signature changes frequently, including major and minor keys with various sharps and flats. The music is numbered from 1 to 25. The first staff starts with a treble clef and a key signature of one sharp. The second staff starts with a bass clef and a key signature of one sharp. The third staff starts with a treble clef and a key signature of one sharp. The fourth staff starts with a bass clef and a key signature of one sharp. The fifth staff starts with a treble clef and a key signature of one sharp. The music consists of various note patterns, including eighth and sixteenth notes, and rests. The tempo is indicated as 'f' (fortissimo) in the fourth staff. The dynamic 'f' is also present in the first staff. The music is divided into measures by vertical bar lines. The first staff has measures 1-5. The second staff has measures 6-10. The third staff has measures 11-15. The fourth staff has measures 16-20. The fifth staff has measures 21-25.

LIKE OCTAVES, "DOUBLE NOTES" are neglected step-children of the pianist's family. This is unfortunate, for they play such an important part in our technical life. Every time we play two tones simultaneously with one hand—thirds, fifths, sixths, octaves—we are playing double notes. There wouldn't be much left to piano playing, would there, if each hand played only one note at a time? So, what is more important than a good double note technique?

The secret of good double thirds lies in (1) the rotational balance of arm and hand; (2) fingers kept close to keys (never play thirds with shift, high fingers); (3) quiet hand and arm balance.

Try this. First, play a soft third with 1-3, holding the keys down afterward by the weight of the arm balanced lightly over the finger tips. Then (hand held rather high) rock the arm several times, slowly, from the third finger to the first—just like balancing your body from one foot to the other. This is rotary balance.

Now play this exercise softly with forearm rotating toward a lightly accented thumb:



Also use 2-4 and 3-5, still rotating toward the thumb, even though you

do not play it. The accent shows the rotational direction.



Then, make various trill combinations:



Now, as in last month's octave exercises, rotate more sharply in grace notes:



Finally, play as "regular" thirds:



You are now ready for the preparatory exercises to this month's study. Practice these very slowly and very fast, short and long groups; thus:



Now omit the holds (~); also work at left hand alone; and hands together, parallel and contrary; finally, in C-sharp major.

This month's study (Cserny-Liebling, Vol. III, No. 1) is one of the most useful, concentrated etudes I

know for five finger thirds; it is also an excellent study for sharp, brilliant up-chords. Note the fingerings of the thirds: 1-3, 2-4, 3-5, always avoid 1-2, followed by 1-3 in legato thirds, scales as well as shorter groups.

Practice the study in the following ways:

1. Memorize; play slowly and quietly without looking at keyboard. A helpful tip on memorization is to know that the top voice of each first ascending third (Measures 1-8) always begins on the third of the chord; top voice of descending thirds (Measures 9-16) begins on the fifth.

2. Still playing slowly, count aloud by "ands"; play chords very sharply staccato and thirds softly legato.

3. Play chords alone; think of both chords to be played as you count the rests, thus:



4. Play in four-four rhythm. Count it! This is to give ample time to play both chords solidly.



(left hand omitted because of space)

5. Practice, pausing thus:

(Continued on Page 499)

## The Technic of the Month

Conducted by Guy Maier

### Thirds in Five Finger Groups

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# Vocal Presentation

(Continued from Page 452)

should be done only with the composer's consent; or, if this is impossible to obtain, the singer should consult an authority.

Interpretation is an important part of presentation, because the singer in emitting beautiful tones, and revealing personality, soul, and atmospheric coloring, is doing so merely to portray the character of the composition. But not every singer interprets well. He may lack experience, musical background, good taste, sense of poetic phrasing, dramatic concept, and similar attributes. I have always felt that it is a good idea for a teacher, when giving a new song to a pupil, to ask him to study it carefully and try to render his own interpretation. If it is a good one, the teacher should not attempt to change it, even though it may be an entirely different conception from his own. In this way, the talented student is encouraged towards creative work rather than a mechanical copy of his teacher's version.

Your particular way of expressing yourself is individual. It is not exactly the same as that of any other being. If hundreds of singers should have precisely the same ideas of interpreting any song, the same *tempo*, accent, effects of any kind, the individual interpretation of a great artist would never give the same result. It is because of this individuality that one's own qualifications can be made distinctive.

In order to secure and hold the full attention of an audience, and to create the interest needed, the artist must make each audience sense the proper mood. No emotion stirs within the listener if he is lacking in the artist. No happiness is present with the singer looking mournful. No sadness touches the soul without pathos in the performer.

## The Importance of Good Diction

The singer should always consider the fact that the audience seeks to know the story of the song. This can be realized only by atmosphere, color, meaning, and clear diction. Nothing is more annoying to those who wish to understand the words than indistinct enunciation. In large concert halls, with the hearers at a distance, it is necessary to exaggerate the articulation both of vowels and of consonants, and especially the latter. Sometimes poor diction is due to the singer's desire to show volume and power. In general, I believe that such a fault has become so prevalent that the average audience is accustomed to it and, therefore, expects to hear only the music. Such a handicap really detracts from the value of the composition and the effects of its rendition. To convey the proper im-

pression to an audience, comprehension of the text is every bit as important as appreciation of the beauty of the music.

Too many singers make effects that are inartistic, or cheap, and seek applause through freak offerings, the display of exaggerated efforts, and even vulgarity, in their desire to appear different and be talked about. Applause must be obtained, if necessary, through great offerings, not by the use of exaggerated effects.

With many other teachers, I deplore the desire, on the part of young, unprepared students, to rush into public appearances.

The innate rush of the American is responsible for these premature appearances. The late W. J. Henderson, distinguished music critic, often deplored this mistake, declaring that urgency and speed seemed instilled at birth. The would-be prima donna desires the glaring footlights and popular applause. Often the undeveloped singer seeks the thrill of a public concert, only to find that his single appearance results in no worthy accomplishment. In fact, it usually brings much discouragement.

A pupil once came to me and announced that she had the opportunity to appear in a leading role at the Metropolitan Opera House. (This was many years ago, but have there been no similar cases since?) She was not ready for a *début*, but I could do nothing to dissuade her. She did appear, but, as someone liked to say, "Only for one consecutive appearance." The same thing happened to another ambitious but unprepared student. She was able to arrange for an appearance at a Sunday night concert, also at the Metropolitan. She never sang there again, nor do I know what became of her after her ill-fated appearance. She and the ambitious opera debutante simply dropped out of musical circles.

Out of many such experiences, I will mention one which may interest young aspirants for distinction in the musical field. A young woman came to my studio, and wished to sing for me. As she never had been my pupil, I asked her for what reason she came. She made the usual reply: "I want you to tell me what you think of my voice."

"Wait a moment," I told her. "Do you mean that you wish my candid opinion of your voice, your method of singing, everything?"

"Yes."

"Then I will give it. But do not look for flattery. I may tell you that I am an optimist. I do not look for faults, do not try to find something to criticize, but if you are sure that you really wish it, I will tell you just what I think."

"That is exactly what I want," she persisted; and then she sang for me. "You have a good voice—" I began truthfully.

But she interrupted me: "Good? I

have been told that I have a beautiful voice."

"That is a matter of opinion. My opinion is that it is a good voice, but you have certain faults," and I was about to enumerate some of them when she again interrupted:

"I have also been told that I am an artist, and quite ready for public appearances."

"That is not my opinion."

"Well, if a prominent concert manager is willing to introduce me to the public now, it would seem that if he is satisfied with my singing, I must be good."

"Yes, it would seem so, but who is this manager?" And, when she had named a sufficiently well known agent, "You say he is ready to manage you?"

"Yes," haughtily.

"Are you paying him anything?" I asked.

"Certainly I am. Five thousand dollars. He has to get out circulars, advertise me, get my name known all over the country—"

"Does he guarantee you a certain number of concerts?"

"No, of course not. The money is to introduce me to the public, through the newspapers, circulars, and that sort of thing."

"Well," I said, "it seems to me he might better take the entire amount of fees obtainable for concerts, in which you take part, rather than pay such a sum to him, with no guarantee of appearances."

Her answer was: "Well, if those terms are satisfactory to me!"

What more could one say? I have no doubt that she paid the money, and equally no doubt that she was never heard of. She had a good, but not a beautiful voice, and various defects which probably could have been overcome with study. Of course she was not ready for appearances in public.

Not uncommon among our American singers is another strange occurrence. Let us say that one who possesses a lovely singing voice has just finished a most artistic recital program, and an admirer is one of the first to go behind the stage to congratulate her, only to be thanked in a most unattractive speaking voice. Americans have good singing voices; some that are naturally good instruments, others that are well trained. But there are also quantities of most atrocious speaking voices. Is there anything more unattractive than the nasal, rasping speech so noticeable among us? With care, any child could be trained to correct this fault. Parents and school teachers neglect doing so, either because they give it no attention, or because they themselves have the same defect. In the case of an adult, because of long habit, it is much more difficult to overcome. Yet a good speaking organ is always most impressive, and is socially an inestimable asset.

There is no voice whose bad quality cannot be improved through thought and cultivation, and one should not neglect what should be considered one of the greatest essentials.

Our schools can be most important factors in cultivating musical taste, and, without question, improvement in this respect is shown in a great number of schools. This will continue to prove more and more beneficial so that, in the future, music may become a major factor with all educators, and the United States become a truly musical nation. Could anything be more ideal?

Can any other art surpass music for the great pleasure that it gives? After more than fifty years of musical life, I can answer: "No."

## Film Music That Musicians Like

(Continued from Page 445)

musical notations. But they had a love of fun and a natural gift for music. Thus, when they had parties, after work, they would pool their slim resources to hire an old, broken-down piano for the festivities. The self-taught pianists who sat down to play, revealed rhythmic patterns that lay in their blood or, at least, they had picked up on some old drum or tom-tom at home. This insatiable, repetitive bass, or drum rhythm, of eight-to-the-bar, constitutes the basis of boogie-woogie playing to-day. Unlike the spirituals, or the song songs which are the foundations of jazz, boogie-woogie is entirely an instrumental development.

The more sophisticated elements in our civilization first heard boogie-woogie music from the traveling minstrel troupes—Christy, Primrose and West, and others—composed of white men in blackface make-up who gathered their Negroid musical materials at their source and made those early songs and their instrumental counterparts extremely popular, all over the country. To-day, a new vogue for boogie-woogie music has sprung up, largely through the efforts of Caucasian performers and composers, like Raye and Prince. However, the supreme exponents of this medium are still conceded to be Afro-Americans like "Pinetop" Smith, "Crippled" Clarence, "Jelly" Roll, Martin, Meade Lux Lewis, and others. This curious medium is coming to be recognized as an authentic form of folk-music. Hugues Panassie has explored it scientifically in his brochure, "Le Jazz Hot," published in 1936. Elliott Paul, noted novelist and musical observer, has taught himself boogie-woogie virtuosity and has written numerous articles about this new art form. Edwin Mac-Compton for Mme. Flagstad, and an enthusiastic boogie-woogie.



## Finding Opportunity on the Concert Stage

(Continued from Page 443)

that here was an artist who possessed, beside an outstanding voice, the personality, the dignity, the integrity that should command attention.

During the intermission, I went backstage and said I would like to talk business to her. Miss Anderson knew my name and seemed pleased. But—and here you have a characteristic picture of Marian Anderson—she made one condition: although she was no longer under contract to her recent American managers, she felt it would be courteous to cable them before committing herself to anyone else; until their reply was received, she would talk no terms—even though the contract to within a few days, the cable came from New York, giving her full permission to act as she pleased, and wishing her good luck. Well, she has had it—and she has it!

### Work and More Work

The important matter of presenting an artist means more than hiring a hall, selling tickets, and letting the performance begin. The success of any artist depends largely on the way he is presented—and the way of presenting him depends on an arduous study of those very qualities of individual personality that make success! Although the presentation of artists is my business, I have never undertaken the management of anyone in whom I have not had ardent personal faith. Sometimes my faith has yielded me no reward whatever in dollars and cents, but I have always had the satisfaction of working with people in whom I could believe, of giving the public something in which I could believe. The alert manager must make a careful study of every facet of every temperament with which he associates himself. There is no one "correct" method of presentation; each artist furnishes the key to his own needs, and the manager must hold that key. He must know how the artist lives, how he thinks, what his beliefs are, what he eats, whether he is depressed by small houses, spurred on by large ones; whether he is expansive or reserved, whether he does his best under tension or in calm, whether he likes heat or cold, whether his particular field of art is more general or more special in appeal. From such observations, the manager plans the tour, and success depends upon the planning as much as on the performance itself.

The greatest artist in the world cannot make a success of a Debussy program in a town that will not come out to hear Debussy! It is the manager's business to discover such local preferences or antipathies, and arrange his bookings accordingly.

It is a mistake, however, to weo

popularity through compromise. However the tour shapes up, the artist must always be left free to work according to his own ideals. Compromise suggests the hypothetical Debussy case, where advanced views may be asked to come down to more earthly levels. But it does not always work that way. Sometimes an artist becomes identified with a popular (or even hackneyed) work, and wonders, presently, if it is wise for him to continue playing it. The answer is plain: if the work corresponds to his personal faith, he should go on with it. In this way, many great performers have become identified with certain pieces—Elman with the "Mendelssohn Concerto," Anderson with *Ave Maria*, Chaliapin with the *Volga Boat Song*, Ysaye with the "Kreutzer Sonata"—and in such cases, "specialties" are valuable, as an added bond between performer and public. But a made-to-order specialty, as, indeed, any form of compromise or favor-seeking, can only harm. The public is wary of quick sensations, and success-for-success' sake. Real artists worth builds itself slowly, over a long period of time. Actually, it is the time element which permits the artist to assert himself.

For that very reason, it is much harder to work with a successful artist than with a failure. Why? Because the failure has nothing to lose. He is already at the bottom, and anything that happens to him must be a step toward improvement. The successful performer, on the other hand, is constantly confronted with the difficult task of living up to himself. Nothing he does, ever, may fall a shade below the expected standard of eminence. It is comparatively simple to make a fine impression once; but it takes a life-work of effort to maintain it.

In my belief, America is more than ever destined as a land of opportunity. The frightful destruction that has laid waste the old world, during the past seven years, has crushed free thought, free creation, free expression. It will take years before free, splendid things can be built up in Europe. Until that time comes, we are the ones who must preserve the old-world heritage of culture, at the same time that we carry on our own ideals. When Europe is again ready for constructive work, she will look to us to hand her the thread with which to resume the pattern of her weaving, and we must keep it ready for her, in fit condition to hand back. That in itself is an opportunity.

There are young men and women in America's music studios to-day who will carry on the torch of artistic progress. They will find it upon work, perhaps, to establish a foothold in hard times. Hard times are not synonymous with lack of opportunity. On the contrary, hard times may even stimulate opportunity, in encouraging greater individual effort.

The only danger to progress is the attitude of mind which expects "Opportunity" to hand you something. Make sure you have something personal to say, and then say it—believe in it, love it, perfect it, work at it, suffer for it, respect it, treat it with integrity. Then, suddenly, you will convince people that this mysterious "it" which you have is a whole-souled, distinguished art. And equally suddenly, you will find that opportunity has come. It always comes, when you call it into being. Then you, too, will have stories to tell of how some manager "discovered" you.

## The Boy—The Piano—The Spirit of the Game

(Continued from Page 439)

emphasized an activity making for a satisfactory score. These boys subscribe to what activates them as a dance technic.

11. Games improve your play so that you can win a game by your own quick action.

12. Team work is great fun. You all fight together for a score.

13. In games there is always a series. That keeps you on your toes all the time.

14. You can start down the line on a ball team and work your way to the top. If you can play the game.

15. You don't play just once in a season; you play every day.

16. The adult No. 7 said this about his own children: I notice that games develop not skill alone but initiative and ingenuity. These act surprisingly upon the memory for details of the action involved.

17. Playing ought to get a better boost by being advertised the way baseball is. (The boy explained that he meant by this the publicity of even a scrub game of ball is a challenge, and that the game maintains its efficiency through publicity.)

Note the inspiration of No. 4 (the uniform), of No. 8 (the football coach as hero), of No. 12 (the competitive fight) and of No. 14 (the Horatio Alger forging ahead).

### The Importance of Group Activity

The conclusion is simple. Note in the testimonies above the constant reference to team work. The obvious deduction is that the boy is not always as adequate success in conducting his own practice period. The boy, No. 6, who mentions having to do everything alone, hits the nail squarely. I fear we overdo the private side of lessons and underdo the group possibility. The boy and girl are group members in public school work, in camp activity, in the Scout organization, as playground participants. A boy may do school homework by himself, but he need not. Moreover, he receives his assignment as a group member and reports upon it as a group member.

Consequently, these results emerge

from group activity carried on in some degree.

1. Interest is developed because it is shared in competition.

2. In a group, all members taken together are a helpful influence to the individual. That is, each one is benefited by the spirit of the "gang."

3. Few people, particularly the young, are deeply moved and inspired on receiving information as a privately operated benefit. Because—

When information comes from the group effort, and when it may be translated into group action, the enthusiasm of the learner runs high. He is no longer doing a stunt as a dry task. He is doing it as enthusiastically as an experiment.

I have never seen the report of the

proceedings of the Parent Teachers Group referred to in the opening of this article. But here are some memories which, in my words, give the sense of the meeting—and it is good.

1. Boys are not the only sinners to be called to repentance. Many boys

are enthusiastic piano students, and some girls are not. Each is a problem. The boy is probably the greater problem because he is involved in more strenuous activities. Competition for his skill is strong.

2. Every private class of pupils should function as a group, and do it a great deal. There are valuable techniques to be learned from group activities that can be learned in no other way.

3. At every gathering, make a boy (problem boy preferred) the impresario or master of ceremonies. For example, he should play a selection each number, with the name of the performer. To stand on his two feet and do this is a stunt worth his effort.

4. When you give a boy something to do in a group, make him responsible, pin a badge on him. It is the symbol of authority which, in a cap, makes him play ball on the diamond with enthusiasm. It will engender the same quality for you.

5. It is just as important for a boy to stand erect, attractively poised, to say something or to write to another place as to attain any other technique. If you use mimeographed printed programs for class programs, assign some one boy to prepare or procure them. He may make a mess of it for a time or two, but ultimately he will learn.

"To be able to learn" is an end in itself in all this terrestrial experience of ours. Only the individual teacher can list all the functions in which a boy can express himself. And often they will have to look for them. But they are well worth seeking.

"Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to address, gaiety and life to everything."—Plato.



# Music in Britain's War

(Continued from Page 440)

out of their shells; strangers in the villages made friends and began to feel that they belonged. Living as we did in the homes of the towns where we played, we had a splendid opportunity of seeing just how welcome the concerts were, everywhere!"

A further problem grew out of the large numbers of children sent from London and other large cities, into country areas, where the local schools were quite unprepared for the sudden increase in attendance. Immediate provision was made by dividing the school day into two part-time sessions, one in the morning and one in the afternoon, and according to the number of the scholars in each. That arrangement, however, left half the children idle and un-supervised during half the day. Something needed to be done here, too, to keep the youngsters off the streets and out of danger; and again the Educational authorities asked Betty Humby to do it.

"We found a way to combine our regular concerts with children's concerts," Miss Humby tells. "We were due to play in the different towns anyway, so we simply stayed the whole day through and gave an extra performance in the morning. Our cinema theaters are all closed during the morning hours, and we secured permission to give our concerts there. The councils allowed us threepence per child, to enable us to hire the theaters, and we had one adult to hand for every twelve children, in case of panic from alarms or fires. We had exactly the same artists and programs as for our evening concerts, and the youngsters loved it! Some adjustments, of course, had to be handled promptly!"

"Many of these little evacuees were hearing music for the first time in their lives. They found themselves in a theater, and they expected to have fun there; when the music began, they went on laughing and talking, as though they were listening to a radio program at home. We stopped and explained that this was a different sort of fun; that we needed their cooperation as part of the concert; that they gave as much by listening as we did by playing. They liked the idea of 'taking part,' of course, and soon quieted down. Then we gave them bits of explanations, simple little illustrations—it was all so new to many of them—showing them what the voice did, what the different instruments look like, and so on. Then we began our playing all over again, and that time it was quiet. There was never the least difficulty in getting the children to come, and many of them told us, later, that they wanted to go to concerts always!"

"I remember one case in particular. In a very small town on the South coast, there was a little girl

of about ten, with such a wistful look in her eyes. She was an evacuee and dreadfully lonely; her hosts were kind people, but somehow they had not been able to reach through to her. And they didn't know why. I was playing that morning, and as I played, I was caught by the expression on that little girl's face. Something came alive in her face. Afterward, I asked her to come to the platform, and we talked. It seems she was the child of professionals and had a marked talent for music, herself. In her new surroundings, nobody talked music, there was no piano. 'No one even asked me if I could sing!' she protested. She was homesick for music, and could not be herself without it. We left some simple pieces with her and asked her to learn them; and when we passed through that town a few days later, on our way back, that child was a different person!

"We found many such cases. The local musicians in the towns had lost much through the enforced cutting down of lesson programs, performances at social gatherings, and the like; and the music we took them as a godsend in helping them to get a grip on themselves. Special musical performances have been organized for factory workers, too.

"If you happen to love music, you take its advantages quite for granted. It is heartening, therefore, to find the counts on which the Government considers music a vital and essential part of war-time emergency measures. Music is recommended for children as a means of education and self-expression; for adults, it brings encouragement, provides relief from shock and strain, and serves as a means of binding people together in spiritual unity. For all groups, music is held vital in giving people something to live for.

And finally—even though the official governmental attitude does not concern itself with this point—the government concerts that are sent throughout the country to-day bid fair to help de-centralize music in England. That, of course, is an excellent thing. The tendency now is for the capital to have everything and the provinces practically nothing. In normal times, London had many as eight hundred concert concerts a month, while the outlying towns have comparatively few. These emergency concerts are making people realize that music is just as much for them, just as possible for them, as for the Londoners. Music is helping Britain maintain her morale to win the war; and when peace comes again, music will occupy a firmer place than ever before, not just in the concert halls, but throughout all England."

In addition to her professional work, Miss Humby is preparing a book that will deal with music and musical conditions in time of war.

She is also arranging a number of talks and programs on behalf of Britain's children, so that vitamins may be sent them to build up the deficiencies in diets of loaned-out and boiled-over meat. Her work for this cause is done through the "Save the Children" Fund, 1 Madison Avenue, New York City, which was organized in 1917 and has cared for countless thousands of children from all countries.

## The Paradox of the Violin

(Continued from Page 459)

She is also arranging a number of talks and programs on behalf of Britain's children, so that vitamins may be sent them to build up the deficiencies in diets of loaned-out and boiled-over meat. Her work for this cause is done through the "Save the Children" Fund, 1 Madison Avenue, New York City, which was organized in 1917 and has cared for countless thousands of children from all countries.

that it will not reopen soon. Usually, it is better to discard a violin than cracked.

If you value your violin, never trust it to an unskilled repair man, but you will be agreeably surprised at the extraordinary repairs and improvements that a skilled workman can make on your violin.

### Violins Are Difficult to Copy

It would appear that, outside of the varnish perhaps, it would be comparatively easy for the skilled artist to duplicate an inanimate object that he can take apart and carefully measure. Indeed, in a few very rare cases, such artists have been able to make an imitation of an old master that has fooled even the best of experts. These cases, however, are the target of exception. Each master's violin is as distinctive of their maker as the individual handwriting or physical characteristics of human beings. In fact, it is acknowledged that not even the finest artists could exactly reproduce on canvas the full characteristics of an individual violin.

In spite of the difficulty of making good copies, thousands of imitations are on the market. The old adage, "A Little Knowledge is a Dangerous Thing," well applies to a violin. The author, in spite of the fact that he has examined many violins and has been instructed by one of the leading experts, has learned only that he knows very little about the true value of an individual violin. The majority of violins are so inferior in quality that they can be easily appraised. If such inferiority is not readily apparent, it is safer to realize that you experts and so will not pass judgment on the instrument in question.

Even the greatest experts have been fooled at some time. The philosopher Kant, in his "Critique of the Philosophy of Knowledge," could well have been thinking of violins. He endeavors, at considerable length, to show the reader that no knowledge is absolutely positive. He ends his philosophy, however, by giving us some ray of hope. He maintains that we can never be absolutely sure of anything in this world, but decides that what knowledge we do have is sufficient for all practical purposes.

We can never be absolutely sure that an old violin is the work of a certain maker. However, if several of

the leading experts are unanimous in their opinion that a certain instrument is a Stradivarius or a Guarnerius, then that instrument can be considered to be the genuine work of one of these masters. Until such time as expert opinion is given, your violin, although you consider it valuable and probably the work of some master, is still only—a violin. Valuable or not, it is yet a member of a group that are among the strangest and most unique of all articles.



# Music the Navy Needs

(Continued from Page 438)

One Flute, Five Clarinets, Four Cornets, Two French Horns, One Bassoon, Three Trombones, Two Tubas, Two Drums.

The type of instrumentation is changing, and by the time this article is printed it may include other instruments. The U. S. Navy Band, which I conduct, has the following instrumentation:

Two Solo Cornets, One 1st Cornet, Two 2nd Cornets, Two 3rd Cornets, One 4th Cornet, One 1st Flugel Horn, One 2nd Flugel Horn, One 1st Trumpet, One 2nd Trumpet, One E-flat Cornet, One 1st Oboe, One 2nd Oboe, One Bassoon, One Clarinet, One 2nd E-flat Clarinet, One 1st Flute, One 2nd Flute, One Piccolo, Three Solo Clarinets, Three 1st & 2nd Clarinets, One 3rd Clarinet, Four 3rd Clarinets, One 4th Clarinet, One Alto Clarinet, One Bass Clarinet, Three Drums, One Tympani, One Xylophone and Bells, One Solo Horn, One Bassoon, One 2nd Bass Horn, One 3rd Horn, One 4th Horn, Two Alto Saxophones (1st & 2nd), Two Tenor Saxophones (1st & 2nd), One Baritone Saxophone, One Bass Saxophone, One Soprano Saxophone, One Baritone Bassoon, One Bassoon, One 2nd Bassoon, One 1st Trombone, One 2nd Trombone, One 3rd Trombone, One Baritone Bassoon, One Baritone (Treble), Six Basses, One Timpani, One Bass (String).

It is a virtuous band in every sense of the word. The players rehearse in the orchestra every morning, from nine to twelve. In the afternoon they play in the park for three or four hours. That is, they rehearse twice as much as the ordinary band and naturally attain a very high degree of efficiency.

The capability of this band is proudly indicated in the following programs characteristic of the regular concerts by the U. S. Navy Band Symphony Orchestra.

## SYMPHONIC CONCERT

1. Ernst Toch, *Picnic*, *Merry Oberettes*
2. Leo Weinstock, Suite of Hungarian Folk Songs
3. Jerome Weingerber, *Under the Spreading Chestnut Tree*, *Variations and Fugue on a Theme of Chopin*
4. Johann Strauss, *Voices of Spring*, *Vienna*
5. Niccolò Paganini (1782-1840), *Music for Paganini's Virtuosity*, *Arrangements*, *Allegro di Concerto*
6. Maurice Ravel, *Ma Mère l'Oye*
7. Paul Hindemith, *Symphony*, *Mathis der Peintor*
8. Arturo Toscanini, *Carmina Burana* after *Plautus* and *Gracefulia*, *The National Anthem*

## "POP" CONCERT

1. Amelie Thibault, *La Capricieuse*, *Overture*
2. Maurice Ravel, *Bolero*

3. (4th) Georges Bizet, *L'Arlesiana*, *L'Amore e la Musica*, *Theresia*, *Don Juan* (from the Opera), *Torcsz* (from *Die Fledermaus*), *La Vie du Bois* from *Le Roi Carotte*, *Monna Butterfy*

4. Georges Bizet, *La Dame aux Camélias*, *La Vie du Bois*

5. Georges Bizet, *Le Roi Carotte*, *Don Juan*

6. Georges Bizet, *Monna Butterfy*

7. Jerome Weingerber, *Pop Intermezzi* from *Twelve of the Madman*

8. Jerome Weingerber, *Pop Intermezzi* from *Twelve of the Madman*

9. Georges Enesco, *Pop Renaissance* (Rhapsody)

By the time a sailor has served his enlistment, he has really had extraordinary opportunities to hear the best

music in the world, if he wants to hear it. Many men, coming from remote districts, have already been influenced by radio concerts they have heard; but they often hear their first "living" concerts from the U. S. Navy Band. In traveling the seven seas, they have a wonderful opportunity to hear native orchestras and bands. The Service, therefore, offers pronounced cultural advantages to the enlisted men and has a broadening influence upon them in proportion to their inclinations and their receptivity.

## Music and the World's Great Hour

(Continued from Page 435)

his "Trittico," including the powerful "Il Tabarro" and the highly comic "Gianni Schicchi" first given in 1918 in New York City, are not up to the standard of his earlier operas Ravel's *Bolero* (1928) and his *Le Voile* (1920) rank with his best works. Respighi wrote his *Pines of Rome* in 1924, but he had already done most of the works for which he will best be known by posterity. Even Stravinsky's "Le Sacre du Printemps" was first given in 1914, and who will say that any of his works since that time has equalled these or his splendid "Firebird" suite? Even De Falla, in Spain, completed his "Sombrero de Tres Picos" in 1891. His great works, "La Vida Breva" and "El Amor Brujo," date from 1904 and 1915 respectively.

In America many composers of significance have done works of high virtuosity and great beauty, and from these men great things have been expected. In Russia, France, Germany and Italy, composers of queer, exotic and even erratic twists have produced works, but they are not outstanding. The youthful Shostakovich, whose works are distinctive and original, is the most promising young man in Europe in the opinion of many critics. Korngold and Schoenberg, and a host of precious geniuses, have by force of circumstances been in Hollywood, writing for the screen. There are certain composers of our sister Latin American republics who show immense promise of recognition as masters by posterity. Among them are Chávez and Villa-Lobos.

Yes, we must reflect upon the last war as a disaster to musical creative art, and by this we mean music that has a rich and wide human appeal, as does the music of Bach, Mozart, Beethoven, Brahms, Gounod, Verdi, Tchaikowsky, Rimsky-Korsakoff, Górecki, Händel, Elgar, De Falla and let us say MacDowell. There are those who will contend that such composers as Hindemith and Bartók and Kodály, Milhaud and Alan Berg should be ranked with the foregoing writers. We can

only reply that their works have been before the public for years and have attracted much fine attention, but they have not manifested the great human appeal which has marked the works of the masters we have named. Perhaps time may change our opinion.

The World War, however, was of vast value to America. It served to isolate us from European musical centres and, at the same time, drove some of the greatest talents to these shores. These refugees from European oppression have made a valuable contribution to American musical life, and fortunately this came at a time when we were sufficiently individualized to retain our national character and at the same time profit from their gifts.

We have always maintained that men of the type of Stephen Foster, Louis Moreau Gottschalk, John Philip Sousa, Edward MacDowell, Thurlow Lieurance, Peter Grofe, Charles Wakefield Cadman, Mrs. H. A. Beach, David Guion, Howard Hanson, William Grant Still, Leo Sowerby, James H. Rogers, Cecil Burleigh, Edgar Stillman Kelly, Walter Piston, Charles T. Griffes, George Gershwin and other similar distinctive and highly individualized Americans are nearer to the bone and sinew of America than those who have gone-stepped after European models.

We have left only scant space to answer our second question, "Of what value is music at this time?" Perhaps we might let our sorely pressed English friends answer this. In England, during the last two years, music has already been found British publisher friends tell us that the great solace for millions. Yet our the music business in England is better than it has been for years. Following is a quotation from a letter your editor has just received from one of the greatest of British publishers Mr. Leslie Boosey who is such a modest gentleman that we know that he would object to its publication without the deletions we have made:

"I have not much to add to my vivid last year's bite by the Grace of God, with flying colours. We did an excellent business, with the best musical sales for many years. Our Regent Street premises which were very lucky had nothing more than a basement door blown in and a few premises were hit by a bomb but fortunately it landed on a girder and exploded there so that the damage was almost entirely confined to the top floor which was unoccupied at the time. It has been a good deal quieter here for the last month or so. No doubt the weather, which has been pretty severe at times, has had something to do with it."

Another letter coming from Mr. W. Littleton, head of the great firm of

Novello and Company, Ltd., writes, "May I venture to ask you to state very emphatically in your columns that any rumours implying that we have in any degree reduced our business activities are false? I am sending herewith a set of our newsletters and special catalogues which all refer to business developed since the outbreak of war. I can assure you that not only have we been able to maintain our pre-war scope and standards but have greatly increased the field of our activities. Our factory is working normally and we can cope with all orders in the publishing line that are received."

## Radio Rules the Air With Music

(Continued from Page 446)

Events Bee (back in 1924, a quiz was a bee). This year's contest was a sequel to a series of elimination rounds held in various junior and senior high schools in greater New York City. The questions, covering national, international and state politics, sports, drama, religion, art and other current topics, showed how well informed the average American high school student is to-day.

Recently, the Mutual network began a series featuring José Ramón, Spanish guitarist (Gundays, from 2:30 to 2:15 P.M., EDST). Ramón plays not only Spanish folk music and Flamenco music (music of the Spanish gypsies), but also classical works, written for or transcribed for the guitar. Especially fond of Bach, he specializes in performances of Bach's *Violin Concerto* studied under Segovia.

The British master of the guitar, the Welshman Peter of the Columbia network, from 9:00 to 10:00 P.M. (EDST) began its series on May 18th with Meredith Willson conducting the orchestra, chorus and a special rhythm orchestra. Jane Pickens of the famous Pickens Sisters was soloist for the rhythm numbers; and a brilliant young baritone, Gordon Gifford, was heard in songs and operatic arias. The accent will be on popular music in this new series, and a group of conductors and soloists who are well known in the field will be heard on these programs. Judging from the quality of the first program and its enthusiastic reception, the summer show should be a huge success.

Raymond Gram Swing, Mutual network's distinguished foreign news analyst, was recently acclaimed "the commentator best serving the interests of democracy" by the Women's International Radio Committee. Swing won distinction over NBC's veteran news analyst, H. B. Kaitlenborn, by eleven votes.

"There is but one straight road to success, and that is merit. The man who is successful is the man made useful. Capacity never lacks opportunity."—Carlyle.



# The Bugle and Its Calls

(Continued from Page 493)



These calls are selected from the "Book of Trumpets and Bugle Sounds" under the protection of the Comptroller of H. M. Stationery Office, London.

The bugle calls of the American Boy Scouts are many and varied, although they follow a pattern set by the Army but in a somewhat simpler form. The series of notes employed is, of course, the same as in all brass instruments.

The bugle used for signaling in the United States Army is pitched half a note lower than regular B-flat. The instrument used in the ordinary bugle corps is in G, and can be lowered to F by using the tuning slide. To play marches with the band, a special low pitch slide is necessary. For long range, piston bugles are used as their brighter tone travels farther than is true with the ordinary bugle.

Following are among the most familiar of the scout calls:

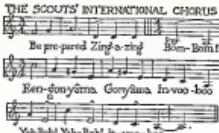


Even among scouts there is little doubt but that facetious words and phrases are worked up for the various calls. Like the sailor with his shanties, spirits are higher, common enterprise is facilitated when songs and calls are fitted with phrases, often nonsensical. The whole acts as a cheerful safety valve where organization and discipline must exist side by side.

Who will try to interpret, yet who will not smile at the spirit of the popular scout choruses, taken, along with the three calls given above, from

## "Music and Bugling for Boy Scouts?"

Ex. 7



There are many people—a great number of whom may never have been Boy Scouts—who find trumpeting and bugling a fascinating study. Boys and girls, men and women all over the land have joined in forming many colorful, smartly dressed, precision-marching, bugle corps. Buglers on band instruments may have started with a mastery of the bugle. Accomplished musicians find the bugle interesting, and great composers of many lands have introduced the melodies of these clarion calls into their classic compositions. Bugles recall vivid scenes of military glory, of melancholy suffering and defeat—things noble and things celestial. Perhaps with mighty advance in army mechanization, in aviation the bugle call will be less and less associated with army or military life, but it is fully sure of marching through the centuries as a symbol of *esprit de corps* and the musical soul of every soldier in every cause.

## Modest Moussorgsky's Last Hours

(Continued from Page 441)

such an "honorarium rank" be accepted by the patient and his friends. This unexpected and happy solution to a difficult problem was joyously received.

It was not possible nor necessary to obtain the consent of Moussorgsky whom a high fever had rendered unconscious, so with the approval of Stassoff, Cut, Rimsky-Korsakoff, and Borodin my father moved the sick man to the Nikolai Hospital. He procured for his patient one of the best private rooms, spacious and sunny and located in a quiet, isolated part of the big building. He also organized the most careful attendance for him, consisting of two Red Cross nurses, two male hospital nurses and an assistant doctor. As for himself personally, he showed Moussorgsky the most tender consideration not only as a close friend but as a physician who understood the historical significance of his patient. As Moussorgsky began to recuperate, he repeatedly told his friends—especially Stassoff—that the room he was given, his surroundings, the endless care made him feel as though he were at home among his closest and dearest ones.

The weather was beautiful, and the room in which Moussorgsky lay was

filled with sunshine. Here the famous artist, Riepin, drew his well known portrait of the composer which was completed in four days, March 2nd, 3rd, 4th and 5th, 1881, while the invalid had strength enough to sit in an armchair.

To the many friends who visited him at the hospital Moussorgsky kept saying that he had never felt better in his life. Unfortunately, this condition did not last long. His illness took a grave and unexpected turn and, despite all the efforts of the doctors to save him, he passed away.

The day following the death of Modest Moussorgsky there appeared in one of the popular St. Petersburg newspapers, "Novoye-Vremya" (New Times), an article written by a well known critic but very bad composer, M. M. Ivanov, in which he made the following statement:

*I stepped into the private room at the Nikolai Hospital. My heart failed me. The environment in which Moussorgsky was doomed to die, the setting in which this genius was extinguished, made me shudder. You could see at once that a true Bohemian had died here.*

*A feeling of bitterness rose up in me—strange is the fate of our countrymen!—that a genius such as Moussorgsky, possessed of all the qualities that fitted him to scale the highest heights of life, should die in a hospital among strangers, without one friend left to close his eyes."*

Needless to say, the injustice of this article filled my father with bitterness and aroused great excitement and indignation among Moussorgsky's friends. Four days later, in another popular St. Petersburg newspaper, "Golos" (The Voice), Borodin, Rimsky-Korsakoff and Cui published an open letter expressing to my father and the entire administration of the Nikolai Hospital sincere gratitude for their care and consideration. Later in the same newspaper, Stassoff, in two articles, discussed this matter in detail and each time spoke highly of my father and the hospital personnel in warm terms of appreciation for their kindness and devotion to his friend. Nevertheless, the same Rimsky-Korsakoff in his review of Moussorgsky's book "My Musical Life," again wrote that Moussorgsky ended his days in wretched surroundings that made his heart shrink.

That a critic should continue to make such statements is not difficult to understand in the case of Ivanov. He was well known in musical circles as a hater of all progress in art, although he claimed to be a composer himself. He actually despised the members of "The Five" and their followers, especially Stassoff for his

spicy and sarcastic attacks on his own miserable compositions. These works of Ivanov were performed only on very rare occasions and then mostly by those who wanted to win his favors as a newspaper critic. Therefore the statements quoted above, regarding the death of Moussorgsky, were dictated by purely personal and spiteful feelings with intent to create unfriendly public feeling for the composer's close friends by making it appear that they had neglected their god during the darkest hours of his life.

Unfortunately, some of the biographers of Moussorgsky continue to repeat these statements of Ivanov which are so distant from the truth.

And in connection with the sixtieth anniversary of Moussorgsky's death, I know I cannot help but experience a warm affection for this friend of my parents whose music has so greatly enriched our lives. I only hope that the details and incidents here set forth, and which I know to be the truth, may serve to refute the repeated and erroneous story of his death and throw a new and kindler light on the sad end of a great man's life.

## Master Records of Masterpieces

(Continued from Page 448)

(MacDowell), *Diversion (Carpenter), Country Jig (Guion)* (Disc 1791); *Song after Sundown* (R. Thompson, March (Freed), Adam, Cantabille (Detti), The Lone, Fiddle-maker (Sowerby)) (Disc 1792); *Improvisation (Beach), Navajo War Dance and Sourwood Mountain (Parwell), and White Birches (Bauer)* (Disc 1793).

In his performance of Ravel's "Valses Nobles et Sentimentales" (Columbia Set X-194), Robert Casadesus has achieved the best thing he has done for the phonograph. These waltzes are played with delicacy and finesse, and the pianist's use of the pedal in attaining colorful effects is recording is realistic, but the surfaces lovely music.

Recommended: General Platoff Russian Liturgical Music' Album of "Russia-M-768"; Archangelsky, and Bakmukhly compositions; Howard Barlow's brilliantly performed and excellently recorded *Three Dances* from Smetana's *Fiedler's* vital performance of Liszt's *Hungarian Rhapsody No. 1* (Victor Disc 13596); and for those who do "Don Giovanni," Baccolini's recording of *Ah! Fiebre Agonizante* and *Madamina, il catalogo* from the same opera (Columbia Disc 71048).

# THE PIANO ACCORDION

## Hints on Accordion Playing

By Pietro Deiro

As Told to ElVera Collins

CERTAIN QUESTIONS ABOUT ACCORDION playing seem to arise at regular intervals, and their continued repetition suggests that we devote space to them although the subjects have been discussed frequently.

A number of accordionists are confused about the correct manipulation of the bellows and have asked us to advise them. We believe that many of these questions come from musicians who have recently taken up the accordion and who are applying their musical knowledge to learn it, so we are very glad to assist them. For their benefit we state that both the outward and closing action of the bellows must always be from the top. The bottom remains almost closed most of the time; the only exception to this is when a particularly long phrase requires extra air and the bellows cannot be reversed until the phrase is completed. The bottom may then be opened slightly to secure the extra air. The opening and closing action of a lady's folding fan provides a good example of correct bellows manipulation. Accordionists who have difficulty learning to play with the bottom of the bellows closed will be wise to practice for a time with the lower strap fastened.

### Fingering for the Bass

The next question which appears with regularity concerns the fingering for the bass section of the accordion. Here is the rule: for straight bass and chord accompaniments the third, or middle, finger of the left hand is reserved for the playing of all basses, both fundamental and counter-basses. The second, or index, finger plays all chords—major, minor, seventh and diminished. This fingering is recommended because it assists the player to produce a light, distinct accompaniment and prohibits the playing of a draggy bass which would overshadow the melody.

As we have said, the above instructions apply to "straight bass and chord accompaniment." There are, however, numerous other bass and chord positions which call for the use of the fourth finger and occasionally the fifth. For instance, if we had played an E-minor chord with E bass and had seen that the next chord was a C-major with an E bass, we would play the same E bass with the second finger and reach out with our fourth finger to play the C-major

chord. This would make a smoother change than moving the entire hand down to the other position, which would require playing the E as a counter-bass.

Another example of using the fourth finger on a counter-bass occurs when an A-minor chord with A bass has been played and the next chord is a D-minor with B bass. The fourth finger reaches out to play the B as a counter-bass. There are many other instances where it is expedient to use the fourth finger on chords, but these are in passage playing; the rule of third finger on bass and second on chords remains for all times on straight accompaniments.

### The Rotative Arm and the Trill

The trill seems to be causing difficulty for accordionists again, so we shall try to help them. We believe that the reason they are having trouble in executing a smooth trill is because they depend upon the two alternate fingers to do all the work for rapid playing of the notes. This naturally becomes tiresome after many repetitions, and the fingers often become tense; the result is a ruined trill which sounds like a group of blurred notes. We ask accordionists to try out our system, and see if it does not solve their problem.

A distinct trill can be produced most effectively if the work is divided among the fingers, wrist, hand and forearm. This is accomplished by a slight rolling motion of the forearm. There is very little action in the individual fingers as they merely remain in a relaxed position over the alternate keys to be used, and, as the forearm rolls slightly back and forth, it carries the wrist, hand and fingers with it. The only effort required by the fingers is the depressing of the keys, since the arm takes care of the rest. Naturally there is less tendency for the fingers to become tense by this method than when the fingers alone produce the trill. The rule of slow practice first, with gradually increased tempo, is most important in trill practice.

We have been asked to provide some musical examples of the turn and also the passing shake or mordent. These are grouped in Example I and were taken from "Technical Passages." Accordionists should practice carefully all embellishments, for a clumsy playing of them can

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# FRETTE INSTRUMENTS

## Guitar Duos

By George C. Krich

**G**UITARISTS HAVE SADLY NEGLECTED one phase of guitar performance which not only gives much pleasure but also helps to furnish considerable variety to concert programs; and that is the playing of duos for two guitars. Modern composers of guitar music may also be held responsible for this neglect since, in comparison with the numerous guitar solos published in recent years, the output of music for two guitars is almost nil.

When we speak of guitar duos we do not refer to simple melodies played on one guitar while the so-called second plays a chord accompaniment using the three common chords with an occasional bass run. We are suggesting a composition wherein all the resources of both instruments are used to present a complete musical picture.

We admit that there is a certain amount of glamour attached to the title, "Guitar Solos!", and some may not be willing to share public applause with others. But we must concede that much more can be done on two guitars than on one, and from a purely musical standpoint a high class duo played by two competent artists should prove more satisfying to the listener than a guitar solo. This, of course, does not refer to the superlative performances of a Segovia or Oryanguren.

To become successful as duet guitarists both players should have adequate technique, be good readers, be willing to devote many hours to joint practice and never forget that "teamwork" is most essential. When we examine the music available for two guitars, we cannot overlook the fact that the only numbers worth while are those written by composers who were practical guitarists and who were thoroughly aware of the possibilities of the instrument as well as its limitations. A composer of music for piano or violin cannot successfully write for guitar unless he has made an exhaustive study of the instrument, learning all positions in order to obtain the proper tonal effects and to become aware of its technical intricacies.

### Modern Composers of Duos

Guitarists who contemplate joining others to play duos will find both the classic and modern compositions that we have selected most interesting for mutual enjoyment and concert performance. William Foden has done some excellent work in his *Butterflies*

Valses and in two volumes of "Duets." The first book consists of ten original duets of medium difficulty, and in the second we find seven original pieces written in the style of Bach, and also a short overture for three guitars. Heinrich Albert composed a series of "Duets" that are well worth while. The first and second are rather easy, the third and fourth of medium difficulty, while the fifth, sixth, seventh and eighth require advanced technique. The *Albeniz* for two guitars by Daniel Porter also is quite interesting. Emilio Pujol, the celebrated Spanish guitarist, has to his credit three arrangements for two guitars, namely: *Intermezzo* from the opera, "Goyescas," by Granados and *Tango Espanol* and *Cordobé*, both by Albeniz. These three beautiful numbers are quite difficult, and their performance requires technique of the highest order.

### Classic Composers

Among the composers of the classic period we must mention Leonard DeCall, whose "Opus 29," "Opus 24," and "Opus 30" are gems in the literature for two guitars. Ferdinand Carulli evidently was quite fond of writing for two guitars, and of these compositions his "Opus 66—Three Serenades"; "Opus 128—Six Nocturnes"; "Opus 48—Duo"; "Opus 34—Six Duos" and "Opus 227—Nocturne" are the most interesting. Ferdinand Sor, in his "Opus 34"; "Opus 38"; "Opus 41"; "Opus 53" and "Opus 63," has displayed the same supreme mastery of composition for guitar that we find in his other works.

Mauro Giuliano, a most prolific composer of guitar music, also left a number of compositions for two guitars, among which the "Duo, Op. 35" and "Variazioni Concertante" are undoubtedly the best. Others from his pen require the use of the "Torez Guitar," an instrument that was also favored by J. K. Mertz when writing his "Guitar Duos." The guitar virtuoso and composer, Adam Darr (1811-1866), was for some years associated with another accomplished guitarist, Frederick Brand. Both were cultivated musicians, and together they gave guitar recitals in the principal cities of Europe. For this purpose Darr composed "14 Duos" that compare favorably with any that had been written before or since that time. These duos were in manuscript at the time of his death, but were later published by the German Guitar Society. (Continued on Page 498)

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# Musical Advance in Uruguay and Brazil

(Continued from Page 460)

America. There is also an extensive musical library which includes most of the current symphonic works.

Of course, the S. O. D. R. E. is primarily a radio organization with policies centered on that aim; therefore, if visiting recitalists, lecturers or singers wish to rent it, they can do so only on condition that their programs shall be broadcast.

The big weekly event is the symphony concert given on Saturday from six thirty-until about eight-thirty P. M. Ample leeway is given in respect to the closing hour, as is done in New York for Toscanini, but only for Toscanini. This sensible measure brings more freedom to the directors who do not have to "play against time" and constantly watch the clock.

In order to afford variety, foreign conductors are frequently called upon. Sometimes "cycles" are given, as was the case last year when Beethoven's nine symphonies were performed under the direction of Erich Kleiber, a connoisseur time beater, but lacking in elegance, insight and sensitivity. On the other hand, Albert Wolf, conductor of the Concerts Pasdeloup in Paris, was unanimously praised for his exquisite interpretations of Gabriel Fauré, Debussy, Ravel, Dukas and other French modern masters.

American music occupied a place of honor and scored a distinct triumph recently, when Evangeline Lehman's impressive oratorio, "Thérèse de Lestoux" (St. Thérèse of the Child Jesus) was featured by the orchestra, the chorus, and three distinguished Uruguayan vocal soloists.

If things at the S. O. D. R. E. keep moving in most satisfactory fashion, it is due chiefly to the action of two men: member of the board, Carlos Correa Luna, and administrator, Victor Guaglianone. The former is a violin graduate of the Paris Conservatory and now director of the Asociación Coral de Montevideo; the latter qualifies equally as a violin-cellist, executive, and expert accountant. Both are indefatigable promoters who spare neither time nor effort toward a constant betterment of artistic conditions.

## Native Composers

Uruguayan folklore relies much upon imports from neighboring Argentina, but it has one proper rhythm, the lively and characteristic "Pericon," often called upon by the better and serious native composers. Noteworthy among these are: Fabini, whose "La Isla de los celos" (a tree peculiar to Uruguay) is a composition of a high order, expertly orchestrated; Chucate Martel, who shows identical qualifications in his atmos-

pheric "Llanuras" (Plains) and much expressive piano music; and Alfonso Broqua, long a resident of Paris, student of Vincent d'Indy and author of a piano quintet based on popular themes.

Here again tuition is given on European principles and carried out in a number of privately owned conservatories. That their pedagogy ranks high is demonstrated by the number of accomplished Uruguayan concert pianists, among whom Nybín, Marfío Bellini, Hugo Basso, and Victoria Schenkel are prominent.

Since my itinerary this time did not include Brazil, this would mark the end of these musical travolges, were it not for a rare opportunity which presented itself at the invitation of the Uruguayan government, decidedly mindful of artistic diplomacy, Brazil presented itself in Uruguay in the form of a mission headed by Hector Villa Lobos and formed by several instrumentalists and singers. Villa Lobos, who lived for a number of years in Paris at a time when the "Six" and other ultramodernists seemed supreme, is now a man in his middle fifties and in the full maturity of his powers. He has lost none of his tremendous vitality, and his personality remains as intensely romantic as it ever was. Villa Lobos, indeed, is not only the outstanding musical figure of his native Brazil; he is a sort of hero, a Berlioz of the New World! I questioned him regarding his artistic lineage.

"I have always been and remain completely independent," he answered. "When Paris was the crossroad of the world's music, I was there and I listened attentively, but never allowed myself to be influenced by any of the novelties I heard. I claim to be all by myself, and I conceive my music in complete independence and isolation."

"You use much Brazilian folklore in your compositions."

"Certainly, because our rhythms have an extraordinary fascination; the marchechea, the zamba, the rhumba, for instance, and those imported from Africa, with their fantastic dynamism."

Among other works which I heard Villa Lobos direct, "Momo precoce," a fantasy for piano and orchestra, especially retained my attention. I had listened to its first performance in Paris twelve years ago, but this new audition fortified my original impression. "This is an episode of the life in Rio de Janeiro," he commented, "a description of various episodes typical of the celebration of 'Young Carnival.' Gay crowds on the streets, a colorful parade, the joyous cries of children, the popular strains from the bands, the cheers greeting King Carnival, the general merrymaking."

Another work of younger Villa Lobos, since it was composed in 1919, is the "Third Symphony" bearing the

subtitle "War." This is hyper-romantic and hauntingly descriptive music, with a deep philosophical significance in the background. One senses the anguish, the fear, the ominous atmosphere of pre-war days; then comes the epic of a fierce battle, crowned by victory. This symphony calls for a powerful display of brasses; it is of great dramatic wealth, served by a realistic instrumentation calling to mind the experience of native "selvas" with here and there reflections of the "Symphonie Fantastique" and "1812."

"The symphonic form has always been a favorite in Brazil," Villa Lobos continued. "There are interesting ones, signed by the late Alberto Nepomuceno and Henrique Oswald. The latter's especially is notable for its construction and local color."

"And what have you to say of the younger, contemporary school?"

"First, I must render tribute to the memory of Glauco Vilasques, whose untimely death deprived our country of a rare musical value; in this and other respects, he compared with Jean Hure, Gabriel Dupont, and Déodat de Séverac in France. As to the present generation, it is rising wonderfully. Please note the two names of Radamés Gnatalli and Camargo Guarnieri, both young men in their early thirties; they have already written much, and it will not be long until they are heard of in an international way."

It was with regret that I took leave of dear little Uruguay, small in territory but great in spiritual values, so cordial and hospitable; and of Montevideo, that capital without shams or visible poverty, often called the City of Roses.

As I write these lines we are sailing on tropical seas, under indigo blue skies.

Soon it will be winter, blizzards and, when the festivities of the holidays are over, a recital and lecture tour of the United States, for which I have gleaned many a novelty among the colorful production of these attractive Southern lands.

## Guitar Duos

(Continued from Page 497)

In all of the duos mentioned, both guitar parts are of equal importance and of almost equal difficulty; and we hope that, after reading these lines, some guitarists will feel encouraged to join others in enjoying some of this beautiful music.

### The American Guild

In the early part of the year 1902, in the city of Boston, a small group of Fretted Instrument Teachers formed a national organization, since then known as the "American Guild of Banjoists, Mandolinists and Guitarists." Its object is "to promote, advance and maintain the artistic

and musical interests of the fretted instruments, in their literature, music and trade. To encourage a high standard of excellence in all literature pertaining to these instruments, in their history and pedagogy. To strive to increase the average of ability and competency in teachers and students and to give annual concerts to demonstrate the merits of the banjo, mandolin and guitar." Since then, the "American Guild" has held annual conventions in most of the large cities throughout the country; and, in the concerts and recitals given in connection therewith, some of the greatest artists on the fretted instruments have demonstrated their artistic worth.

Today the Guild has three classes of members—Professional, Trade and Associate—and is steadily growing in numbers. Its activities have contributed largely to the present popularity of the fretted instruments. This year's convention will be the fortieth; and it is to be held in Niagara Falls, New York, on July 7th, 8th, 9th and 10th. Aside from the business session, the scheduled events include an artist's recital and a grand festival concert where outstanding soloists, mandolin orchestras, banjo bands and Hawaiian guitar groups will appear. Several afternoons will be devoted to contests for soloists, duets, quartets and orchestras; and cups will be awarded to the winners. A street parade of marching bands and floats is announced for the first day; and, last but not least, the trade exhibit showing the latest improvements in instrument construction, sponsored by the leading manufacturers of banjos, mandolins and guitars, promises to be more comprehensive than ever. Advance reservations indicate a record breaking attendance.

## New England Idyl

(Continued from Page 440)

University of New Hampshire. She found that he had served as sectional director for several national high school orchestras, had spent two summers as a counselor at the National Music Camp in Interlochen, Michigan, and that during his years in the West he had frequently been called upon to act as guest conductor and adjudicator at festivals and contests. Indeed, he was a background promptly outlined her plan to organize an orchestra of young New England musicians between the ages of fifteen and twenty-five, to be chosen by auditions, and asked him if he would take charge of the group and present it in two concerts at next summer's festival.

Mr. Bergelson was young, able, energetic; he liked boys and girls and he liked this plan as outlined. He sent out

hundreds of letters, set dates, organized ten audition boards in ten New Hampshire and Massachusetts towns and cities; he wrote publicity and directions for applicants, made plans whereby the successful applicants could receive the festival music and learn it before they assembled, and made arrangements with the University to open dormitories and dining-rooms and campus facilities to the orchestra members. When, in July, his months of planning and activity brought one hundred successful candidates to Durham and the thermometer tried to match its degrees to their number, Mr. Bergthorson knew he had only begun to work on this project. In five days of rehearsal he must turn this young army of orchestral rookies into a crack symphonic outfit.

#### Even Soloists Are Young

Soloists chosen for both festival performances were also young; Glenn Darwin, baritone, appeared with the orchestra the first day, Jean Tennyson, soprano, the second. And at both concerts American music figured prominently on the program. On the second one there appeared a work of particular significance, for it was written by an American who had loved the New Hampshire woods and had lived and worked in them. Young hands were reverent as they placed the music on the racks, for it had been loaned to them by the composer's widow as a token of her interest in their newly formed orchestra. She was Mrs. Edward MacDowell, and this music from her private collection was her husband's "Indian Suite."

This year the five-day rehearsal period was extended to two weeks; and, as this goes to press, the 1941 New Hampshire Youth Orchestra has finished this strenuous fortnight of work and is filling a series of engagements. The first of these took place on June 26th and was a gala occasion for which the orchestra combined forces with the New Hampshire adult chorus of three hundred voices in presenting Haydn's "Creation" for the seventy-fifth anniversary celebration of the founding of the University of New Hampshire. On July 4th the Orchestra will appear before the conference of the National Education Association in Boston; on July 4th and 6th, it will go to Little Boar's Head to give the two Seacoast Festival concerts. For the last two engagements it will, as last year, take chartered buses to Opera miles from the campus), rehearse there al fresco, have luncheon and a rest period, go for a swim at Rye Beach. At five each afternoon it will give a concert and at seven have supper. On July 4th, fire-works will be shown in the evening and will be followed by dancing at the Beach Club. After the concert on

the players will pack their instruments, bid one another not a sad farewell but a cheerful "Good-by till next summer;" for it is planned to make the New Hampshire Youth Orchestra a permanent feature of the Seacoast Music Festival.

### Thirds in Five Finger Groups

(Continued from Page 485)

Ex. 9



6. And pausing thus:

Ex. 10



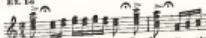
7. Now, in five-eight rhythm, so the fourth fingers will not be neglected (good also for that five-eight rhythm!)

Ex. 11



8. Chords fast with a (—) afterward. Rest at the hold.

Ex. 12



9. All thirds in contrary movement.

Ex. 13



10. The whole study in C-sharp major.

11. And do not forget to practice the study "as is"—slightly, brilliantly, staccato, legato; and if you can beat the metronome mark, so much the better.

Often begin the day's work with the second half (Measures 9-16) left hand alone, practiced in examples 4, 5, 6, 7 and 11.

One of the happy surprises in piano technique comes when, after a long concentrated period of third practice, you return to single note technique; finger groups, scales, passages, seem no problem at all. You say, "Golly! I didn't know I was so good!"

The thirds are responsible. They are the best technical lubricators I know. . . . Here's a toast to the wise pianist who knows how to tackle his double note technic, and who persists at it.

"I have always loved music and I would not give away for a great deal the little that I know. I am not at the same with those who have a contempt for music."—Joseph Jefferson

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# The Junior Guide

Edited by  
ELIZABETH A. GEST

## Patriotic Ideals in Music

By Florence L. Carliss

"My, we had an interesting meeting to-day. As it is so near July the Fourth, Miss Wells arranged a patriotic program and everybody was in just the right mood for it," said Ruth when she came home from her music club.

"Did you know that America was first sung on July the Fourth, by children?" questioned Ruth.

"No, I didn't," replied her mother in surprise.

Opening her notebook Ruth read, "America was written in February, 1833 by the Reverend Samuel Francis Smith, D.D. His friend, Dr. Lowell Mason, who introduced singing in the Boston public schools, had just received some songs books written in a foreign language. He asked Dr. Smith to select something suitable for children and to translate it, or, if he preferred, to compose something. He wrote a patriotic hymn to fit the tune now known as America. In a half hour he wrote on a scrap of paper the words as they now stand. He gave it to Dr. Mason and thought no more of it. He was surprised to hear it rendered with fervor by children at a Fourth of July celebration held that year in Boston. Thus children had the privilege of being the first to sing our national anthem."

"And Hail Columbia was written by Judge Joseph Hopkinson, son of Francis Hopkinson, a signer of the Declaration of Independence," added Ruth. "He wrote it for a friend, a theater singer who sang a song for Independence Day to fit *The President's March*, a tune which had been written to honor President Washington. The words, largely a tribute to President George Washington, were written in 1796, when war with

France was thought to be inevitable. The author wished to arouse a patriotic spirit stressing unity. The song caused a great sensation and his purpose was achieved."

"You know *The National Hymn* beginning, 'God of our fathers whose almighty hand leads forth in splendor all the starry band?' It was written for a Fourth of July celebration which was held at Brandon, Vermont, in 1876, in honor of the adoption of the Declaration of Independence. The words were composed by the Reverend Daniel Roberts, D.D., a famous Civil War Veteran. It suggests God's majesty, acknowledges God's power, places emphasis on religion in national life and emphasizes trust in God as the surest national defense. It merits its ever increasing popularity," continued Ruth.

"You have learned some little known facts that are very interesting. I am glad that you belong to the club," said Ruth's mother happily.

For further information about these patriotic songs see *The Erwae, March, 1941*, page 218.

About a dozen young people were gathered on the front porch of Doris Brown's house, waiting for Betty to join them.

"Betty is late," said Doris. "I wonder what she's up to now."

"Something new, I'll warrant," said Marjorie. "I never saw any one have so many good ideas as she has."

"What about her popcorn idea?" teased Dick. "That certainly was a flop!"

"Yes, that was." Helen nodded. "But you must admit that most of her ideas work. You know she made a fine president of our club."

Just then the trim figure of Betty appeared, hurrying toward the group. "What have you got this time?" called Tom, whose voice certainly had a carrying quality.

After everybody said "Hello" Betty announced that she had a new hobby. "You'll agree with me," she said, "that it is good."

"What is it?" they all asked at once.

"Well, you know, last week was my birthday, and Mother gave me a scrapbook for music listening. It is something new and different."

"A scrapbook for listening! I don't get you," exclaimed Tom.

"Well, if you wait a minute, Smartie, I'll explain," she interrupted. "Yes, it is a scrapbook for listening, and with it Mother got me a box of gummed stamps of different colors, or labels, or whatever you want to call them, and also a package of small pictures of composers." She drew the book from its large envelope.

"What do you do with them?" asked Marjorie.

"Here's what," began Betty. "You select a color for each thing, blue for symphonies, for instance; yellow for piano music, and so on."

"Then what?" asked Georgia, getting interested.

Betty's Memory Collection

By Ruby Louise Wheeler

"Green for operas," suggested Betty.

"Or pink for chamber music," suggested Doris.

"Yes, but then what?" asked Georgia again.

"You listen to good music on the radio, in school, on records, even at the movies, if it is good, and then you put a colored star on the name of the piece and put the composer's picture with it."

"But suppose the composer's picture is not in your package?" asked Helen.

"Oh, but I'm sure it would be, if it is good music, because the package has nearly all the good composers' pictures—dozens of them," explained Betty.

"Well, I declare!" cried Tom. "All that trouble just to listen, I'd rather listen and be done with it."

"I think Betty has something there," said Dick, "and since I'm president of the Music Club, I think we'll discuss it at the next meeting."



"What has it to do with club meetings?" asked Helen.

"I don't see that it has anything," said Georgia.

"I do," said Dick. "We'll have every member keep a book like this; and whoever has the best record at the end of the season, carefully arranged in the book, will get a prize, or something."

Everybody clapped for Dick's idea. "Fine," said Betty, so pleased that her scrapbook idea was a success. "Let's all gather at my house next Sunday afternoon to listen to the radio concert and start our scrapbooks," she added.

"Count me in," said Tom.

"And me," added Marjorie; then one by one they all accepted Betty's impromptu invitation.

"It's a fine way to collect our musical memories," said Marjorie. "At my lesson, last week, Miss Smith said that the best things to collect are memories. And the hardest of all memories to hold are our musical memories."





THE COVER FOR THIS MONTH—THE ERUSS is indebted to Lieutenant Charles T. Benter, Director of the United States Naval Band in Washington, for the picture utilized on this issue's front cover of THE ERUSS. This is a picture of the ship's band on board the U. S. S. Texas.

The decorative base accompanying this picture was rendered especially for THE ERUSS by the Philadelphia artist Verna Evelyn Shaffer.

**LITTLE PLAYERS.** *A Piano Method for Very Young Beginners*, by Robert Noln Kerr—This is a method for individual or group instruction, containing exercises and notes approach to music study. It is intended for children of the first grade who are unable to read, stresses legato as the fundamental and all-important touch, and confines its purpose to the acquiring of a good hand position, the location of the notes used, their value, and a familiarity with the rhythm.

Lengthy and unnecessary explanations are omitted but a preface to the teacher presents the author's own method of procedure which will serve adequately in using the book to best advantage. The first lesson begins with a song, played and sung by the teacher, which places children at their ease and establishes at once a friendly atmosphere which is essential to the success of the lesson period. Various rhythm exercises are presented throughout the book to train the children to feel the flow or pulse which is the life of all music. The pupils listen as the teacher plays, then express the rhythm by clapping, swaying, swaying from left to right, marching, skipping, or stepping as the music dictates.

The name of Robert Noln Kerr is well known to music teachers as that of a gifted composer of teaching pieces which appeal to young people, and the melodies making up the "pieces" in this piano instruction book are in the best style of this successful composer. The book is complete with words which add to the interest and the book is attractively illustrated.

All teachers specializing in beginning materials will want a reference copy of this new work, which is offered now at the special advance of publication cash price of 20 cents, postpaid.

**SYMPHONIC SKELETON SCORES**—*A Listener's Guide for Radio, Record and Concert*, by Violet Kastner

No. 6—*Symphony in G Minor*. . . . . .  
The astonishing success of the first four of these SYMPHONIC SKELETON SCORES has encouraged the publishers to add a fifth and a sixth to the series. The fifth will be a symphony and the sixth will be Mendelssohn's graceful and gracious Symphony in G Minor, that enduring favorite with concert audiences the world over.

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No. 2—*Symphony No. 6 in B Minor—Tchaikovsky*  
No. 3—*Symphony In D Minor—Franck*  
No. 4—*Symphony No. 1 in C Minor—Elgar*  
No. 5—*Symphony in B Minor (Unfinished)—Schubert*

The price of these published scores is 25 cents each. However, a single copy of the forthcoming one, Mozart's Symphony in G Minor, may be ordered at the advance of publication price of 25 cents, postpaid.

will be made upon the transportation facilities of our country. These transportation facilities always are taxed in the early Fall when vacationists are returning homeward, students and faculty members are traveling toward the educational institutions where they should be for the Fall semester, business representatives are getting out to promote things as the Summer lethargy is being broken off, and as a result of these extra transportation problems plus sudden rushes from production sources, there always have been difficulties in getting the services of carriers supplied in many professional and business fields.

This year there will be the added stress of defense programs pull upon paper mills, printers, and the transportation facilities of our country to affect delivery

leisure and carrying it over into next season with no need for making any returns of the same, nor settlement for any kept until the end of the year or the end of next season's teaching.

**THE ERUSS'S ANNUAL SUMMER BARGAIN OFFER**—To introduce THE ERUSS to those not familiar with our fine, streamlined music magazine, we are offering three summer numbers—June, July and August—for only 35¢. In Canada add 10¢ to cover postage. Tell your friends about this offer.

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**MY PIANO BOOK**, by Ada Ritter—Most teachers have felt the need of a work which will serve as a suitable connecting link between the kindergarten book and

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**CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS**—*For Piano*, by Clarence Kohlmann—With the constantly growing demand for piano music adapted to church use, it is necessary to vary so often to bring out a new album for this purpose.

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## Advance of Publication Offers

JULY 1941

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Richter .10  
Richter .10

IT IS IMPORTANT THIS YEAR TO LOOK AHEAD WISELY—There will be more money in circulation next Fall due to the added number of workers employed through the National Service program. This has been demonstrated, Americans in their spending will not forget including those things which mean special advantages for their children only. The entire work is thus represented and special care is taken to point out, along with the melody, the instrument or instruments which carry it, so that the listener can easily associate the two. Every change of tempo is noted in its proper place and, in fact, every detail important to the listener's enjoyment is covered. Two sets of prefatory master classes treat the general symphonic form.

Musical teachers of the various communities throughout the country in new contemplating the prospects for student enrollment next Fall should see not only the advance of publication price of this new American home work, mean to them but also should see the problems which existing conditions next Fall may present to them. With the leaders of our country driving for production in essential defense industries unusual demands of the opportunity of examining the musical at

music supplies. The music teacher, therefore, at this time will do well to obtain music supplies now in anticipation of next season's opening weeks. Furthermore, the music teacher need not make any outlet of money at this time in order to get music on hand for the next season. Under the "On Sale" plan of the Theodore Presser Co., packages of music may be secured now by examination privileges and the right to return any unused music. All that is necessary is to write to the Theodore Presser Co. stating that a selection of music is desired, indicating the approximate number of pupils using each in each grade and stating something of the types and classifications of music wanted.

Just state that it is an "Early Order" for next season, thus insuring the opportunity of examining the music at

ADVERTISING

to the preparation of such a book as this, and we predict its outstanding success.

Glancing down the contents list one finds such familiar and favorite hymns as *Sun of My Soul*; *Onward Christian Soldiers*; *Stand Up, Stand Up for Jesus*; *I Need Thee Every Hour*; *Day Is Dying in the West*; *All Hail the Power of Jesus' Name*, etc.

Until the time of its publication, a single copy of **CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS** may be ordered at the advance of publication cash price of 40 cents postpaid. Copyright restrictions limit the sale of this book to the U. S. A. and Its Possessions.

**LET'S STAY WELL!**—Songs of Good Health for School and Home, by Lydia Bond Bowie and Ada Richter—Much has been written of the singing method of learning. Its value has been recognized and approved by educators for many years. How lucky our mothers and the members of their generation who learned the names of their states and their capitals in rhyme and can sing them to this day without hesitation. The first musical single set to the letters of the alphabet has no doubt helped many a struggling youngster to remember his ABC's.

Children remember the things that give them the greatest pleasure. Invariably they forget to put on their rubbers but never, by any chance, do they forget the promised piece of candy after meals. Singing is one of these fundamental pleasures that children thoroughly enjoy.

Recognizing these facts, Lydia Bowie, the author of this book present, in easy form, songs that will create strong and lasting health habits. The various phases of health instruction all come in for their share of attention, as is indicated by the titles of some of the songs: *Sunshine Line*; *Thank You, Mrs. Cook!*; *Step-a-lot Land*; *Tooth Brush Drill*; *Chair Chair Train*; *Heb' Back Up!*; and so forth. The book is well illustrated, short, with every verse under the same melody line. The vocal range suits the juvenile voice, while all of the piano accompaniments are very simple. Distinctive drawings illustrating the text add substantially to the appeal of the book.

Please order your copy now for a single copy in order to avail yourself of the low advance of publication cash price of 50 cents, postpaid.

**CHILD'S OWN BOOK OF GREAT MUSICIANS—SOUSA**, by Thomas Tapper. The *Child's Own Book of Great Musicians* series, which is well established with many teachers of music as a fine incentive for child music pupils, has reached the old master composers and in the last year or so there have been added some composers whose lives extended into the present era.

A composer in this classification who has been covered by a new addition to the *Sousa*, who in his lifetime was hailed as the "March King," who received many awards, who was accorded the rank of Lieutenant Commander, U. S. N. when being Stationed during the World War, who perhaps made more musical enjoyment than any other one man, and who gave to his

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JULY, 1941

est patriotic march ever written—THE STARS AND STRIPES FOREVER—and numerous other stirring marches which in the United States and in America, in the field of music, were more American than the music of any other composer who bore or who bears citizenship in the United States of America.

It is the story of such a man whose marches they love that young music pupils will have the opportunity to read in this forthcoming *Child's Own Book*, and along with this, the book will contain the *Great Book* feature of cuts, pictures to be pasted in, to be placed in the pages of the booklet and, of course, the other feature of the *Child's Own Book* series is the needle and silk cord enabling the child to bind the book and make it his very own.

Books previously issued in Tapper's *Child's Own Book of Great Musicians* series number 20 on an average of different composers, and are priced at 20 cents each. The forthcoming *Child's Own Book* on *Sousa* now bears an advance of publication postpaid price of 10 cents, at which price before publication anyone may place an order for a single copy, delivery to be made as soon as the book is published.

**NUTCRACKER SUITE** by Tschalowsky. A Suite with Music for Piano. Arranged by Ada Richter.—The great Russian master, Tschalowsky, is best loved for the inspirational flow of melody which characterizes all of his works, from the children's pieces, to the immortal symphonies.

Increase in popularity and made more familiar to a wider musical circle by the numbers portrayed in Walt Disney's screen success, "Fantasia," the music of *Nutcracker Suite* is truly regarded as one of Tschalowsky's most imaginative and spontaneous musical efforts.

Tschalowsky was so interested in *Nutcracker* that he decided to compose a musical setting in ballet form for the characters from this story. The story depicts the adventures of Mary and the Nutcracker, a puppet who comes to life and wanders with Mary through the Forest of Christmas Trees on Christmas Eve, to see a pageant given by toys and dolls who also have come to life.

Ada Richter has conceived this work as a piano solo arrangement with a description of this fascinating journey of the characters synchronized with the different numbered numbers of the suite. All of the original numbers of the Tschalowsky music have been included: the *Overture*; *March, Dance of the Candy*; *Russian Dance*; *Arabian Dance*; *Chinese Dance*; *Dance of the Reed Pipes*; *Waltz of the Flowers*. A portrait of Tschalowsky and appropriate drawings of the various characters will be included with the musical numbers, which will range from the second to the early third grade of difficulty.

In addition to individual use, this suite will make a most attractive recital number with the following possibilities: First, the story told by a teacher or child, with pieces played by different players; second, dramatized speaking parts taken from the text, employing either puppets or children, for Narrator for descriptive parts, thus providing a good opportunity to combine a class in expression

with a class in music. Third, the story dramatized in pictures, with the Narrator for descriptive parts. Fourth, a series of tableaux made from cardboard or wood, to be shown from an impromptu stage with a curtain raised and lowered after each number is played by the pupils.

An order for a single copy of this work may now be placed at the advance of publication price of 25 cents each, postpaid.

**ONCE UPON A TIME STORIES OF THE GREAT MUSIC MASTERS, FOR YOUNG FOLKS**, by Grace Elsiebeth Rohrmeier—This compilation of easily arranged works of the great music masters stimulates the interest of the young listeners to the compositions and lives of these classic composers.

Its purpose is to teach, from an appreciative basis, something of the following compositions: Beethoven—Pastoral; Turkish March; and many more, except of *Allegro*; Water Music; Intermezzo; and the *Jolly Sailor*; Bach's *Heart's Ease*; *Faithful Minstrel*; and *Polonaise*; Mozart—*Theme from a Sonata*; *Minuet*; and *Allegro*; Haydn—*Andante* from the "Surprise" Symphony; *Theme from a String Quartet*; Schubert—*Hark! Hark! the Lark*; *Hedge Roses*; *March Militaire*; and *Intermezzo from a Romantic Fantasy*; Mendelssohn—*Scotch Fantasy*; and *Choral*; Paganini—*Chopin—Valse Brillante*; The Maiden's Wish; *Theme from the "Minute" Waltz*, and *Butterfly*; Elgar; Schumann—*Soldiers March*; *The Happy Farmer*, and *Hunting Song*; Brahms—*Cradle Song*; *Waltzes*; and *Theme from "Symphony No. 1"*; Wagner—*Wedding March* from *Lohengrin*; and *Flight*; and *Triumphant March from "Aida"*; Pictures of the composers accompany the interesting, though simply told stories about them or their compositions and the melodies have been arranged to meet the pianistic abilities of pupils in grades I to V. The book includes 26 pieces, 26 pages.

There is still time during the current month to place an order for a single copy of this publication at the special advance of publication price of 40 cents a copy, postpaid.

**LAWRENCE KEATING'S JUNIOR CHOIR BOOK**—In these busy times when so much responsibility in the home and school life falls upon the junior choir, there is a steadily increasing demand for collections to meet especially adapted to such needs. With this in mind, Mr. Keating has composed, composed, and arranged this excellent new collection. The numbers, all in easy two-part form, have been prepared with special consideration for voice ranges, rhythmic, etc., and have been chosen for their excellent musical worth. About 20 numbers are included, many of which are adaptations from the classics. A large number, however, are the Keating's own compositions. Throughout the book, in addition to some lovely new texts by Elsie Duncan Yale, there will be found a number of familiar verses.

Among the composers represented in **LAWRENCE KEATING'S JUNIOR CHOIR BOOK** are: Schubert, Tschalowsky, Mendelssohn, Dvořák, Gluck, Brahms, Beethoven, Sibelius and Handel. The compiler's original works include: *The Sunbird of the Word*; *The Glorious Giver We Praise*; *The Lamp of His Mercy*; *When I Survey the Wondrous Cross*; *Lift Up Your Heads, O Ye Gates!*; *The Beneditus*; *The Garden of God*; *To Bethlehem*; and *Chimes of Easter Day*.

Lawrence Keating's success in the field of children's music has been well established, as those familiar with his *Christmas* and *Winter Cantata* will agree. In going through this book one again notes the skillful arrangements so characteristic of this gentleman's work.

You may now order a single copy of this book at the advance of publication cash price of 25 cents postpaid, delivery by mail on publication. The sale of this collection, however, due to copyright restrictions, is limited to the U. S. A. and Its Possessions.

**ADVANCE OF PUBLICATION OFFER WITHDRAWN**—This month our Publishing Department plans to present a work that many readers have been awaiting—*the Scores of the four symphonies first published in this series were released—Symphony No. 5 in C Minor (Beethoven); Symphony No. 6 in B Minor (Tschalowsky); Symphony No. 1 in C Minor (Franck); and Symphony No. 1 in C Minor (Obrusnik)—there has been a general demand for the addition of other standard symphonies to the series. Of course, the ordering copy of the *Symphonie Skeleton Scores* in C Minor (Mozart) now being offered in advance of publication, have known from the previously published *Symphonie Skeleton Scores* what to expect in these new works. The following mentioned *Symphonie Skeleton Scores* is now ready for delivery to advance subscribers and, as a service to our countrymen, the special advance of publication price, which is hereby withdrawn. Copies for immediate delivery now may be ordered from your local dealer or from the publisher.*

*Symphony in B Minor (Unfinished)* by Franz Schubert is Number 5 in the series of *Symphonie Skeleton Scores* edited and annotated by Violet Kastner. It shows the score of the symphony with the designation of each section or instrument family where that instrument or group participates. A more acquaintance with the rudiments of music is all that is needed with one of these scores to follow the entire performance intelligently and with enhanced enjoyment.

A novel and helpful guide for radio listeners, concert goers, for use with the home playing of recordings, and for music students. Price, 25 cents.

**STUDY FRIENDS BEWARE OF FRAUD MAGAZINE AGENTS**—In nearly every mail comes a complaint from one of our musical friends who has paid good money for a subscription to *The Friend* and has failed to receive any copy. The money paid was collected by a swindler and the order never received this office. Sign no contracts until you carefully read them. Agents are not permitted to change the wording of contracts. Take no stranger's word for anything. Beware of cut rate, so-called college boys working for scholarships, ex-service men with sob-sister stories and seemingly plausible schemes to influence the public to subscribe. Convince yourself of the responsibility of the cash collector to return any money and if in doubt, take his name and address, send the full amount of the

subscription to us and we will see that the man is given credit for the subscription if he is entitled to it. Help us to protect you.

**CHANGE OF ADDRESS**—When changing your address, we should have at least four weeks advance notice so that any change can be recorded and made effective in the next issue. Always give your old address as well as the new. We are here to give you good service and will appreciate prompt advice of any address change.

**SECURE FINE MERCHANTIALE WITH VERY LITTLE EFFORT AND NO CASH OUTLAY**—The ERUVE offers many useful, as well as ornamental pieces of merchandise in return for securing orders for The ERUVE MUSIC MAGAZINE. The following are a few selected items from our catalog:

**Flashlight**—Price \$1.50. Flashlight that will give good service for a long time. It is all metal, has a chromium finish and comes complete with bulb and battery. A surprise gift for boys—a practical present for grown-ups. Awarded for securing two subscriptions.

**Casseroles**—This smart Casserole will add to the attractiveness of any table, make its contents more appealing and appetizing. The footed frame and heavy metal handles are finished in easy-to-keep-clean-and-bright chromium. The removable lining is genuine heat-resisting Pyrex, 8" in diameter, as is the cover which is attractively etched. Capacity 3 pints. Your reward for securing four subscriptions.

**Comb and Brush Kit**: A compact arrangement including brush, comb and nail file in a black leather case. Your reward for securing one subscription. (Not your own).

**Chopper**—A very practical kitchen utensil. The Keyblade Chopper will chop any kind of food, raw or cooked, all kinds of vegetables—coarse or fine. It is easy to operate; easy to clean. Complete with three cutting plates. Your reward for securing two subscriptions.

**Correspondence Case**: This handy Correspondence Case has a sturdy leatherette binding and contains a pad of writing paper, a calendar, envelope pocket and pencil or pen holder. Closed, it measures 6" x 8 1/2". Awarded for securing one subscription. (Not your own).

**"Bulle"** Camera: This new molded construction, compact Eastman "Bulle" Camera requires no focusing, is easy to load, has an eye-level finder, takes pictures 1 1/2" x 2 1/2" on Kodak Roll Film No. 127. Have more fun taking your own pictures with this simplified, candid-type camera. Awarded for securing three subscriptions.

Send post card for complete list of premiums offered in exchange for subscriptions to The ERUVE at the full price of only \$2.50 a year.

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# Next Month

## AUGUST ETUDE HIGH LIGHTS

Midsummer features, light and serious, to delight all interested in music.



MERLE EVANS

## A SYMPHONY IN SAWDUST

Merle Evans started off with a bang, and pieces to the million. His "break" came with the "Sawdust Symphony" of the Berliner and Bösl-Ringling Brothers circus in 1919. He was a violinist in the Berliner and with Beethoven, Mozart, Beethoven, and Wagner. He has been with the Berliner and Wagner, and even "Pestalozzi." You will find in this editorial article by Merle Evans, "How the Ringling Brothers Concert Company," grew into "The Greatest Show on Earth."

## ARTUR SCHNABEL ON "THE QUALITIES A PIANIST MUST POSSESS"

In direct contrast to the previous article Merle Evans' article is an instructive article by the great teacher of virtuosity, Artur Schnabel. You will find in this editorial article by Artur Schnabel, "How the pianist must think," an article of the piano something to think about.

## THE FATHER OF VIENNESE COMIC OPERA

No, it was not Johann Strauss but Franz von Suppé, the best known of all comic and operetta composers, who was the father of comic opera, and he contributed in shaping a movement that has been a factor in the development of all musical with such compositions as "Fräulein" and "Peter und Paul."

## HOW DO THEY EVER LEARN TO SING THESE THINGS?

There have been several musicals set at the Vienna Opera House. Learning an open role will be a treat. The "Taming of the Cuckoo," the "Imitation of Life," and "The Merry Widow" are examples. All would be a model to fit it into the Vienna Opera House. The "Imitation of Life," will be a model to fit it into the Vienna Opera House. The "Taming of the Cuckoo," the "Imitation of Life," and "The Merry Widow" are examples. What a job! The famous Metropolitan Opera House conducted by Artur Schnabel, the August Strindberg, how all this

## WHY THOMAS JEFFERSON LOVED MUSIC

Our colonial and revolutionary leaders were given to music. The great generals who have followed the career of Thomas Jefferson from Williamsburg, Virginia, to Philadelphia, Washington, and finally to the White House, have known that "the ability of American citizens to appreciate and appreciate the arts of music and of literature is a mark of the high culture of a nation." Jefferson, with his editor of the *Virginia Gazette*, will be frequently turned back from stateless

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The August issue of The ERUVE will put emphasis on the editor's enthusiasm—some one who can read his handwriting to a remarkable extent will

## The World of Music (Continued from Page 433)

**THE WORKMEN'S CIRCLE MANDOLIN** orchestra, of the Philadelphia Musical Academy and well known violin virtuoso, received the degree of Doctor of Music from the Curtis Institute at the Commencement of that institute on May 3rd. Dr. Hahn was born in New York City, March 23rd, 1869. He studied violin with his father and later attended the Leipzig Conservatory of Music from which he graduated in 1890, winning first prize for violin playing. He became a first violinist with the Berlin Symphony Orchestra and was head of the Hahn String Quartet for twenty-five years. In 1902 he founded the Hahn Conservatory of Music and in 1917 he became president and director of the Zieck and Hahn Philadelphia Musical Academy, one of the oldest conservatories in America. He is the author of "Practical Violin Study" and many compositions for violin.

**STANLEY CHAPPLE** has recently been appointed to the faculty of the Peabody Conservatory of Music in Baltimore, Maryland, as conductor of the Conservatory Orchestra and director of the class of the Conducting Classes. The many friends of the Peabody Institute will be happy to know that \$116,250 was raised by public subscription in the recent campaign for a five-year sustaining fund.

**OR. FRANCIS L. YOUNG**, one of the ablest of American educators, celebrated his 80th birthday in Detroit in May. The Detroit Institute of Musical Art, with a luncheon attended by several score leading Detroit musicians, eighty years from now. Young is an amazingly young man, taking an active daily part in all the affairs of his Conservatory, with a happiness and bilityness of spirit that is extraordinary. After graduation from the University of Michigan in 1882, he studied with Calvin E. Cady and later with Guilliman in Paris, appearing as a recital organist at the Expositions in Buffalo and St. Louis. He is the author of many important educational works.

**RICHARD FRANKO GOLDMAN**, son of Dr. Edwin Franko Goldman, who recently completed another composition for band, "A Sentimental Journey," which received its premiere at the first concert of the New York City Band in New York City's Central Park on June 19th. Roy Harris' first work for band, "Cimarron," was also given its first New York performance by the same organization.

**OR. ERNEST WILLIAMS** of the Ernest Williams School of Music in Brooklyn and the Summer Music Camp at Saugerties, New York, has announced the appointment of Edmund Brown, M.M., well known American music educator and first president of the Eastern Music Educators conference as Director of Public Relations for the school and camp.

**THE CURTIS INSTITUTE OF MUSIC**, at its eighth annual commencement in May, gave the Curtis Award, one hundred dollars to Robert Crocker, baritone, a pupil of Enrico de Gogorza.

**MANNRED MALKIN**, concert pianist, and Marion Bergman, soprano, were featured artists at the sixteenth annual Concert Dinner of the New York Associated Music Teachers League held at the King Edward Hotel in New York City. this spring.

**THE "OLDEST BOY CHOIR IN AMERICA** is reported to be that of St. James Church in Philadelphia, and throughout the years it has given inspiration and enjoyment to thousands of people in no way connected with the church.

**THE LEAGUE OF COMPOSERS**, for its nineteenth season in 1941-42, announced the commissioning of three chamber operas, the presentation of two evenings of film music by leading contemporary American and European composers, and the establishment of branches in key cities throughout the country to develop local programs of contemporary music. Over fifteen universities and music schools are to be outlets for the commissioning works.

**THOMAS WHITNEY SURETTE**, well known lecturer and author, died in Concord, Massachusetts, on May 21st, at the age of forty-nine. Mr. Surette was an authority on music at the Cleveland Museum of Art and at Bryn Mawr College. Formerly he had been a staff lecturer at Oxford University. Later, he founded the Summer School of Music in Concord, Massachusetts.

**STEPHEN SUMNER TOWNSENO**, professor of Voice at the Boston University College of Music for ten years, died at his home in Boston on April 29th. Mr. Townsen conducted the Friends of Music Chorus in New York City, also for ten years.

**MAOAME JULIA CLAUSSSEN**, former contralto and mezzo-soprano of the Metropolitan Opera Company, died in Stockholm, Sweden, early in May. She had been teaching music and appearing in opera in her native land.

**GIACOME MINKOWSKI**, composer and teacher of music, died at the Bretton Woods Hotel in New York City on May 16th. He was sixty-nine years of age. For many years he conducted classes in voice training in his Carnegie Hall studio.

**HOWARD E. JOHNSON**, composer and writer of song lyrics, died at the age of fifty-three in the Park West Hospital, New York City, early in May. Among his best known lyrics are *When the Moon Comes Over the Mountain* and *Ireford Must Be Heaven*.

**JACQUES GAILLARD**, well known Belgian violinist, died recently at the age of sixty-six in the Belgenland. It was announced in London.

**JAMES CHARLES BRADFORD**, musical expert, died at his home in Neponsit, Queens, New York, on May 11th. As owner of one of the largest libraries of film music in existence, Mr. Bradford was considered the key man in furnishing musical scores for motion pictures.



